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Constructed Sites and Collective Memory: A Proposal for Lower Manhattan's African Burial Ground

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To the Graduate Council:

I am submitting herewith a thesis written by Jessica Lauren Wright entitled "Constructed Sites and Collective Memory: A Proposal for Lower Manhattan's African Burial Ground." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture, with a major in Architecture.

George Dodds, Major Professor

We have read this thesis and recommend its acceptance:

Charles Debelius, Barbara Klinkhammer

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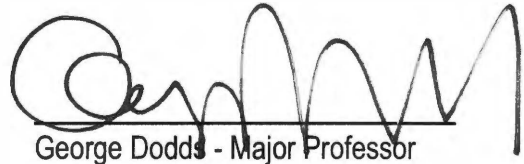
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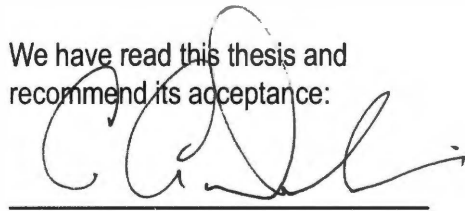
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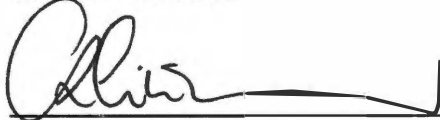


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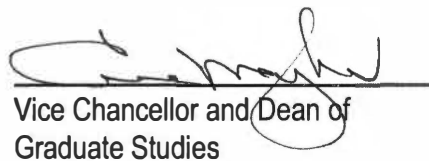


Charles A. Debelius



Barbara Klinkhammer

Accepted for the Council:



Vice Chancellor and Dean of
Graduate Studies

Thesis
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**CONSTRUCTED SITES AND COLLECTIVE MEMORY:
A PROPOSAL FOR LOWER MANHATTAN'S AFRICAN BURIAL GROUND**

A Thesis Presented for the Master of Architecture Degree
University of Tennessee, Knoxville

Jessica Lauren Wright

May 2006

ABSTRACT

Architecture should be a derivative of site. As constructed sites, Archaeological sites pose an interesting dilemma with architecture: How does one approach an archaeological site with architecture? What operation best suits the site? The African Burial Ground is an exceptional example of a constructed site as well as the expression of the public's desire to remember and signify this sacred site. Public request for these associations should result in site-derived architecture. Facilitating architecture as a derivative of site produces an expressive built form of culture, history and temporality.

To derive architectural form from the African Burial Ground I will use a process of uncovering, discovery, and recovery. Through researching the history of the site and of the city, I will uncover the site. To discover the site I will use Anthropological and Archaeological analyses. These analyses will aid cultural, historical and temporal knowledge. I will recover the site to the collective memory of Lower Manhattan by re-representing the artifacts and the site itself.

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CHAPTER 1: SITE - DERIVED ARCHITECTURE

Architecture has the capacity to express many intangible layers of culture. Site-derived architecture indicates a particular place, time and politic since it is expressive of these particularities; it is, "group specific and culturally variable." (Moore, p. 177) Hence, these facets of society are aptly recognizable in site-derived architecture.

Cultural, historical, and temporal characteristics are one aspect of the capacity of architecture to visually express the site (Figure 1). Sacred sites require a proclamation of remembrance and significance. This preconditioned desire is brought to the forefront in many realms of society. Malcolm Quantrill quotes Frod Strømnes in supporting this notion, "civilization does not exist without the 'cultural functions' fulfilled by architecture, asserting that its capability to remember and give order to human action is quite unique." (Quantrill, p. 182) The variance of cultures, moreover, prescribes the application of context in creating a reflective environment - architecture. Hence, architectural context should be exclusive to the site and the city, collective memory, to which it is related.

Collective memory, in this paper, is the recognition of a commonly held system of symbols and beliefs within a society. Again, Malcolm Quantrill aids this notion: "we might, therefore, refer to those experiences of encounters as being enacted within the body of architecture, while the images and symbols which recall those encounters form part of our body of knowledge about architecture." (Quantrill, p. 184) The body of architecture is analogous to the physical interaction with the built form – done in 'consciousness.' Extrinsically, site-derived architecture tantalizes the senses. Intrinsically, one experiences the collective memory of site-specific architecture through the body of knowledge (Figure 2). One is already aware of the body of knowledge when encountering the body of architecture. Thus, when the body of architecture is site-derived, the "invisible become[s] visible." (Quantrill, p. 188)



FIGURE 1: SITE-DERIVED ARCHITECTURE

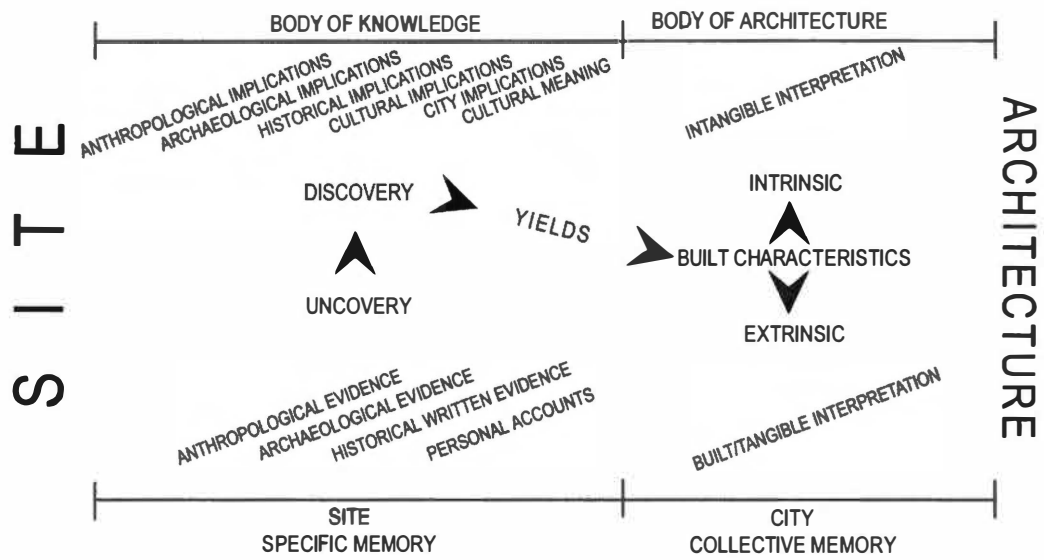


FIGURE 2: DETAILED PROCESS OF SITE-DERIVED ARCHITECTURE

THE AFRICAN BURIAL GROUND

The cultural, historical and temporal importance of the African Burial Ground necessitates this site proposal. As an archaeological site, it is the first insight of slavery in 18th century New York. It also reveals how practicing funerary rituals and festivals helped the oppressed African culture maintain heritage and identity. It is therefore crucial to re-represent the "African Burial Ground" site in lower Manhattan as its significance in African, American and African-American history cannot be denied.

The African Burial Ground drew immediate attention as it was uncovered during construction for a new office tower on Broadway and Duane Street in 1991. Between 1991 and 1993 advisors in the fields of Anthropology, Archaeology, Historic Preservation and Architecture directed analyzation and excavation procedures. An archaeological and subsequent anthropological investigation (which inferred that the burial ground is five acres) revealed the historical and cultural significance of the area.

Undoubtedly the site has the potential to, "yield information about the lives of Africans and African Americans in an eighteenth century urban context." (NPS, p. 9) With the uncovering of the site, it was also revealed that, "slavery was . . . a way of life in the North." (NPS, p. 10) Particularly the potential to discover cultural heritage is high, "funeral[s] offered a chance to express cultural identity in an unsupervised context." (NPS, p. 11)

A formal memorial competition was launched in 1993 to remember and signify the African Burial Ground. In 1997 another competition for an interpretive center in the adjacent office tower, located where no human remains were found, was announced. The apprehension of the site was did not generate the desired implementation of significance. Apprehension of the site, therefore, is necessary in order to visually recite the site.

An impassionate investigation of a culturally rich site will evoke a passionate experience of the resulting architecture. Cohesion of histories through exposure is nec-

essary rather than creating a disconnection by a singular emphasis. The site-derived architectural result will then appeal to the city, the general collective memory, since the body of knowledge is inherent within the city. Cultural identity is then, "beneath the surface [of modern architecture and holds] layers of local memory and dormant agendas." (Curtis, p. 618) Hence, apprehension of the site will articulate the built form; which should then re-represent the significance of the site and recall communal memories.

THE AFRICAN BURIAL GROUND: HISTORICAL APPREHENSION

The history of New York City, that of lower Manhattan, and of African, African-American, and American culture is apparent in the "African Burial Ground". These three histories are explained to apprehend the site historically.

From the 17th to the 20th centuries the enslavement and emancipation of West Africans in New York City occurred. Around 1625 the Dutch West India Company began taking Africans to New Amsterdam, present day New York. Forced to build forts, mill and new stone houses for the Dutch, the enslaved Africans were allotted little freedom. In 1640-1650, with an impending war with Native American Indians, the Dutch gave farmland to enslaved Africans. However, the farmland was past the wall of the city and the now free Africans had to promise their children to the Dutch. (Hansen, p. 20-27) Though living outside the city, free Africans were buried alongside other villagers in the 1640s. (Hansen, p. 27)

When the British conquer the Dutch in 1664, they rename New Amsterdam New York. The British annul what little rights enslaved Africans experienced with Dutch rule. To maintain dominion over enslaved Africans, the British disapproved of their Christening and encouraged slave ships to enter the New York harbor. (Hansen, p. 32) In the early 18th century African enslaved work made Lower Manhattan one of the four most important shipping ports in North America.

In 1696 Trinity Church bans the burial of Africans in its cemetery. (NPS, p. 13) However, burials near the freed

African farms, under Dutch rule, were permitted possibly as early as 1690. (Hansen, p. 33) This area is eventually called the 'Commons.' Located in a ravine for privacy there is also a fresh water pond located just north of the burial ground. Funerary practices were not the only events held on the "African Burial Ground." Celebrations known as 'Pinkster' day occurred with songs, laughter, and music.

Tensions ran high during the first 50-year rule of the British. By the mid-1700s Africans were not allowed to meet in groups of 3 or more unless they were working. Most British settlers were suspicious of British loyalists and of enslaved Africans refuting regulations. However, some British settlers welcomed groups of Africans in their facilities after hours. Hence, when the 1741 fire broke out in Fort George, Africans were the first questioned. Although more than 100 African men were questioned at City Hall, authorities knew nothing more of the fire and all were released. Though no connection to the fires were found, acknowledgement of taking 'liberties' could be distinguished. Those found to have taken such 'liberties' were horrifically executed in the Commons and even on the island where the powder house stood (Figure 3). (Hansen, pp. 58-66)

With the American Revolutionary War, a 'bargaining' campaign for enslaved Africans developed. British troops advertised freedom for all Africans who joined their forces. Although the continental army distinguished no such freedom many commanders recruited enslaved Africans. On March 16, 1776 all black males in New York were ordered to build a fortress, south of the Commons, protecting the city. During this time the British soldiers barracks were located at the Commons as were the jail and poorhouses (Figure 4). Prisoners of war were held in the jail and buried in the African Burial Ground and local church cemeteries.

In 1783 three-thousand Africans boarded British transport ships and New York freed enslaved Africans who left the city with British loyalists. In 1786 and 1788 New York passed laws banning slavery and the trading of slaves. Many slave owners viewed slavery as, "tamish[ing]"

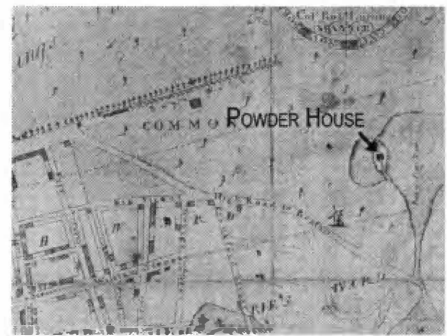


FIGURE 3: CLOSE UP OF 'COMMONS'
CIRCA 1730



FIGURE 4: CLOSE UP OF 'COMMONS'
CIRCA 1766

American Democratic ideals,” and filed manumissions. (Hansen, p. 98) Between 1708 and 1797 only 29 manumissions were filed. After the American Revolutionary War between 1797 and 1819, 771 manumissions were filed. By 1790 there were 1,000 free Africans in New York and 2,400 enslaved Africans. Ten years later 2,900 Africans were free in New York. (Hansen, pp. 81-102)

In 1796 the New York Common Council acquired part of the ‘African Burial Ground’ to delineate Chambers Street east of Broadway. However the African Society, a newly formed organization, appealed and burials were granted in present-day Lower East Side on Chrystie Street. (Hansen, p. 103) The ravine and pond were filled with dirt and gravel to expand the city grid. By 1812 the African Burial Ground and surrounding areas had developed from ‘uninviting suburbs’ to a place ‘covered with a flourishing population, and elegant improvements.” (NPS, pp. 10-13; ABG website, ‘History’)

CHAPTER 2: SITE DEFINED

There are various definitions of site. No precise description concerns archaeological sites and architecture. For purposes of this paper, three attitudes highlighted by Carol Burns will be examined, refined and applied to the architectural proposal for the "African Burial Ground." These three attitudes are 1) the cleared site 2) the constructed site 3) and the construed site. (Burns 1991, pp. 147-165)

The attitude of the cleared site assumes that time is finite. This notion presumes that the site was unoccupied prior to its present condition. Hence, the acknowledgement of the site is one divorced from political, cultural and temporal influence. (Burns 1991, p. 149, p. 152) The condition of the cleared site does not inform nor limit the way in which one can build. (Burns 2005, p. 297) The resulting architecture is therefore independent of its context.

The constructed site begets the notion of apprehending visual particularities. The resulting architecture is understood in the contemporary physical terms of the site. (Burns 1991, p. 153) Hence the temporality and the sequence of events leading to the contemporary form of the site are dismissed. Furthermore, "the method of the constructed site singles out particular visible phenomena to provide a generative concept," for the resulting architecture. (Burns 1991, p. 154) A thorough apprehension of the site is not possible under the notion of a constructed site.

Where the idea of the constructed site notes what is visible, the idea of the construed site acknowledges what is not. This notion is concerned with 'how' past events shaped the site in its present form and what these events mean culturally, politically, and temporally. Hence the resulting architecture affirms these associations of the site.

By combining the notions of the constructed site and that of the construed site, a thorough investigation of the site will derive architecture of remembrance and significance. Hence, the site provides the basis for architecture to reveal a sequence of interconnected histories that, when interpreted into built form, have spiritual (intrinsic) and historical (extrinsic) symbolic characteristics.

Intrinsic characteristics reference past spatial

constructs of the site. Emphasis on spatial division in architecture, or of the site, communicate an intangible, indescribable and therefore spiritually symbolic condition. This emphasis thus connects to the collective memory. The extrinsic characteristic references past architectural occupancy of the site. Reinterpretation of past forms in modern constructs result in the symbolization of historical built form – that of temporal significance. Since vernacular architecture represents a particular time, place and culture the collective memory (that of the heterogeneous society) acknowledges this representation as a symbol of that particular time, place and culture.

This definition establishes specific cultural, historical and temporal identification in architecture. The site is a dominant component in the architectural process through referencing the varied histories and uses of the site. Hence the resulting investigation delineates architectural form.

CHAPTER 3: CONSTRUCTED SITE - URBAN ARTIFACT

"Our ability to interact with our surroundings depends upon the way our senses have been cultivated, especially upon our faculty of perception. If our senses have been blunted by a monotonous repetition of limited references . . . then our consciousness is also impaired. And the process of awareness, or consciousness, and production are inseparably linked in the creation of building forms and urban spaces." (Quantrill, p. 183)

In the above statement, Malcolm Quantrill explains that our surroundings are more intriguing and inviting through experiencing a variety of perceptions. This proclamation will be addressed concerning the city and the site. Since the city consists of many sites, which are varied and changing, one should experience them 'consciously.'

To define 'consciousness' of the city and site, The Architecture of the City by Aldo Rossi will be referenced. In his book, Rossi connects the historical values of the city and its secondary parts, that of buildings. Since "the city is in its history," its subsequent primary parts, sites, make up the history (Figure 5). Hence, the city is considered a general artifact and its sites specific, unique artifacts.

These artifacts are acknowledged in 'consciousness' daily. One experiences the city with all their senses as, "a chain reaction of a series of arrival points, an interminable process of comings and goings which converts human and mechanical energy into a totally fluid pattern of life." (Quantrill, p. 51) The 'total fluid pattern of life' implied by Quantrill is the collective characteristic of the city, that of collective memory. By experiencing the city one experiences a vast, general collective remembrance specific to that area. The site, however, is extremely important in relaying the unique, specific collective memory (Figure 6).

A site-specific architecture is a reflection of that particular site in a particular city. Hence, architecture is the mechanism to which this specific collective memory is experienced 'consciously.' The site provides the foundation for the built form to, "[connect] us to the deep well of human consciousness, keeping open the channels of historical continuity by myths, ideas, rituals, and events in which it represents." (Quantrill, p. 48)

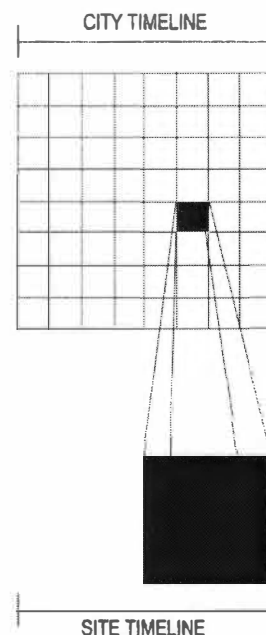


FIGURE 5: PART TO WHOLE

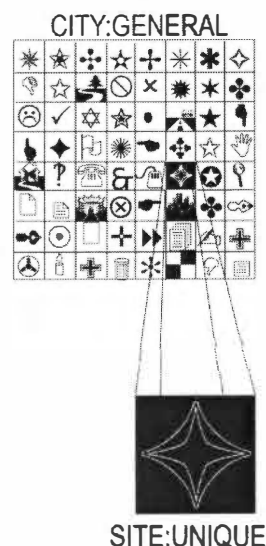


FIGURE 6: GENERAL TO UNIQUE

Furthermore, the notion that the site contains historical sections of the city aides in creating architecture that upholds a specific collective memory. The architecture would therefore, “not simply impose on a place . . . [but] acquire design meaning . . . through [the sites] apprehension intellectually and experientially.” (Burns 2005, p.xp)

CHAPTER 4: CONSTRUING THE CONSTRUCTED SITE

In order to apprehend the site as an urban artifact, a process of uncovering, discovery, and recovery is necessary. These analyses will allow for the, “establish[ment of] permanent connections between the visible and the invisible, the quantifiable and the qualitative, the ephemeral and the timeless, [as a] basic concerns of . . . civilizations.” (Bianca, p. 18) A standard site analysis is insufficient to re-establish a connection to the collective memory (Figure 7). Hence, once the uncovering of the present-day site and its discovery concerning the city are understood, a valuable and meaningful architecture will recover the site to that specific collective memory.



FIGURE 7: CONSTRUING PROCESS

UNCOVERING

Uncovering the site consists of documenting appearances of the site. It is the investigation of the site as a found urban artifact. This analysis methodically uncovers the relationship between the site and the city, both in the past and contemporary times.

Let us revisit site-specific architecture. The apprehension of the site follows specialized frameworks to make the 'invisible visible.' In whichever capacity such 'visibility' occurs, either intrinsic, extrinsic, or both its subsequent expression generates meaning to the body of architecture and spatial constructs. Furthermore, the collective memory grasps these meanings and associates the architecture and site exclusively with a place within the city, and a section within history.

In uncovering the African Burial Ground I will utilize anthropological, archaeological and cartographical documentation of the site.

ARCHAEOLOGICAL ISSUES (Tables 1 and 2):*

- What areas were used for burial within the site?
Are there areas left unused?
- Are foundations or architectural remains apparent? Can they be dated?
- Does the site seem to have changed uses or significance based on the material evidence?
- How are the burials situated? Is the shape significant?

ANTHROPOLOGICAL ISSUES (Table 3):

- Number of enslaved and freed Africans found; women, children, men.
- Are there symbols engraved, worn, or laid out within the graves or around them?
- Is there a particular direction and/or stance given to the burials?
- What items are in the burials and what significance do they hold?
- Is there a particular arrangement of graves?
- Are there textiles? If so, are there symbols on the textiles?

CARTOGRAPHICAL ISSUES (Table 4):

Cartographical analysis reveals the European attitude associated with the African Burial Ground in 18th-century New York. Due to cartographical expression of political affiliations, a few issues will be addressed:

- Where is the burial site located?
- Where is this location in relation to the city?
- Does the topography of the site change?
- How often is the site referenced in maps?

* Some Archaeological issues and documentation will apply to Anthropological issues and documentation and vice versa.

TABLE 1: GENERAL ARCHAEOLOGICAL SITE ISSUES

| Issue | Documentation |
|---|---|
| Number of Burials Found | 419 |
| Delineation of Burials | 32 - 9% Children under 2 132 - 32% Children under age of puberty 244 - 59% Adults (83 Female, 161 Male) |
| What area were used for burial within the site? Are there areas left unused? | There seem to be no areas left unused. |
| Are foundations or architectural remains apparent? Can they be dated? | Architectural remains are found, dating to the 1800s (Figure 8). |
| Does the site seem to have changed uses or significance based on the material evidence? | Not based on material evidence found in site. Please see Table 4: Cartographical Issues. |
| How are the burials situated? Is the shape significant? | Archaeological surveys of the African Burial Site are to be published in the coming months. |

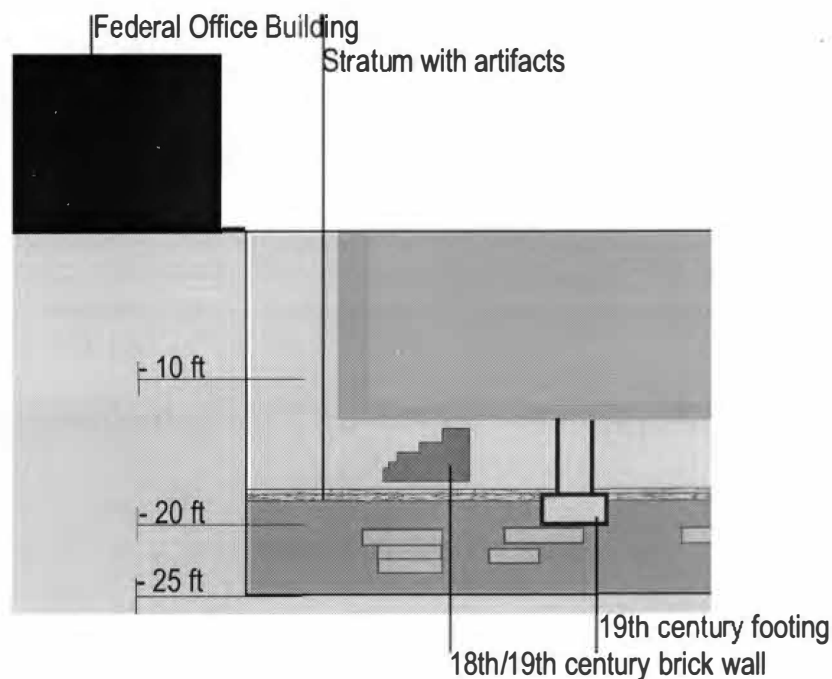


FIGURE 8: STRATIFICATION OF GSA SITE

TABLE 2: SPECIFIC ARCHAEOLOGICAL BURIAL ISSUES

| Burial Number | Archaeological Evidence |
|---------------|--|
| 6 - Male | British Navy buttons dating to the American Revolutionary War. Buried in a shroud with bronze pins accustomed to the British Navy in the 18th century. Also buried facing east, a custom of African tradition. |
| 340 - Female | 111 waist beads found (some made of colored glass, some of cowrie shells, some of amber and some of a material attributed to the Iroquois, a Native American Indian tribe. Skeletal evidence revealed dental filing, a custom attributed to West African tribes. |
| 101 - Male | 2 buttons made of bone and 2 brass pins were found. Sankofa Symbol hammered into the coffin lid with 93 nails. |

TABLE 3: GENERAL ANTHROPOLOGICAL SITE ISSUES

| Issue | Documentation |
|---|--|
| Number of burials found | 419 |
| Delineation of burials | 32 - 9% Children under 2 132 - 32% Children under age of puberty 244 - 59% Adults (83 Female, 161 Male) |
| Are there symbols engraved, worn, or laid out within the graves or around them? | Symbol: 93 nails hammered into coffin lids seem to be in the shape of an Adrinka symbol - a Sankofa (found in Ghana and the Ivory Coast) (Figures 9-11). |
| Is there a particular direction and/or stance given to the burials? | The burials face east (a common African tradition (Hansen, p. 8)). |
| What kinds of items are in the burials? | Glass beads in blue, green and white (from bracelets and strings worn around the waist), Cowrie shells, buttons and clay pipes. |
| Are there textiles? If so, are there symbols on the textiles? | The bodies were wrapped in a shroud or winding sheet. In one instance the cloth is linen, there are no symbols associated with the cloth. (Hansen, p. 9) |

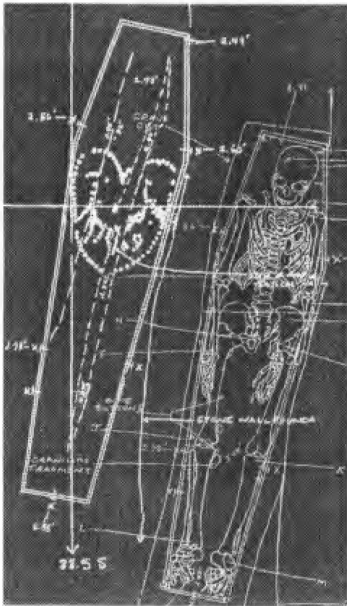


FIGURE 9: SANKOFA IN BURIAL #101

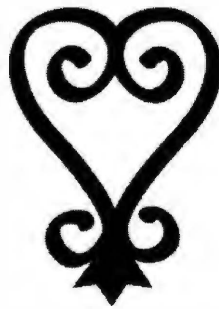


FIGURE 10: SANKOFA SYMBOL -
HEART



FIGURE 11: SANKOFA SYMBOL - BIRD

TABLE 4: GENERAL CARTOGRAPHICAL SITE ISSUES

| Issue | Documentation |
|---|--|
| Where is the Burial site located? | North of the Commons. The site began as a ravine near a "Fresh Water" pond that housed the Powder House (Figure 12). |
| Where is this location in relation to the city? | The site began on the very outskirts of the city in the early 1700s. By the 1800s, Lower Manhattan had bought and overtaken the area. The African Burial Ground was built over to expand the city (Figure 13). |
| Does the topography of the site change? | The topography of the burial ground changed from a ravine to a small hill due to the layering of burials over time. |
| Has the site changed uses over time? | Yes, during the 18th and 19th centuries the site was not occupied by built forms. However, the mid-1700s reveal that a jail was built near the burial ground. In the early 1800s maps begin to show built forms on the site. |

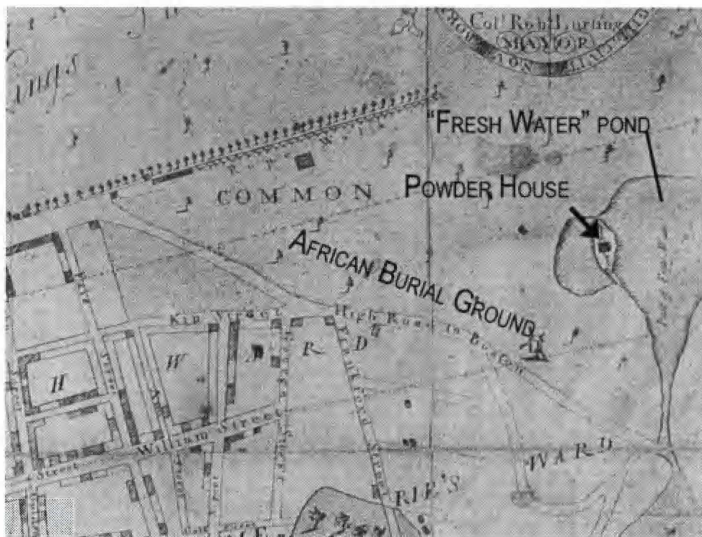


FIGURE 12: CLOSE UP OF 'COMMONS' CIRCA 1730

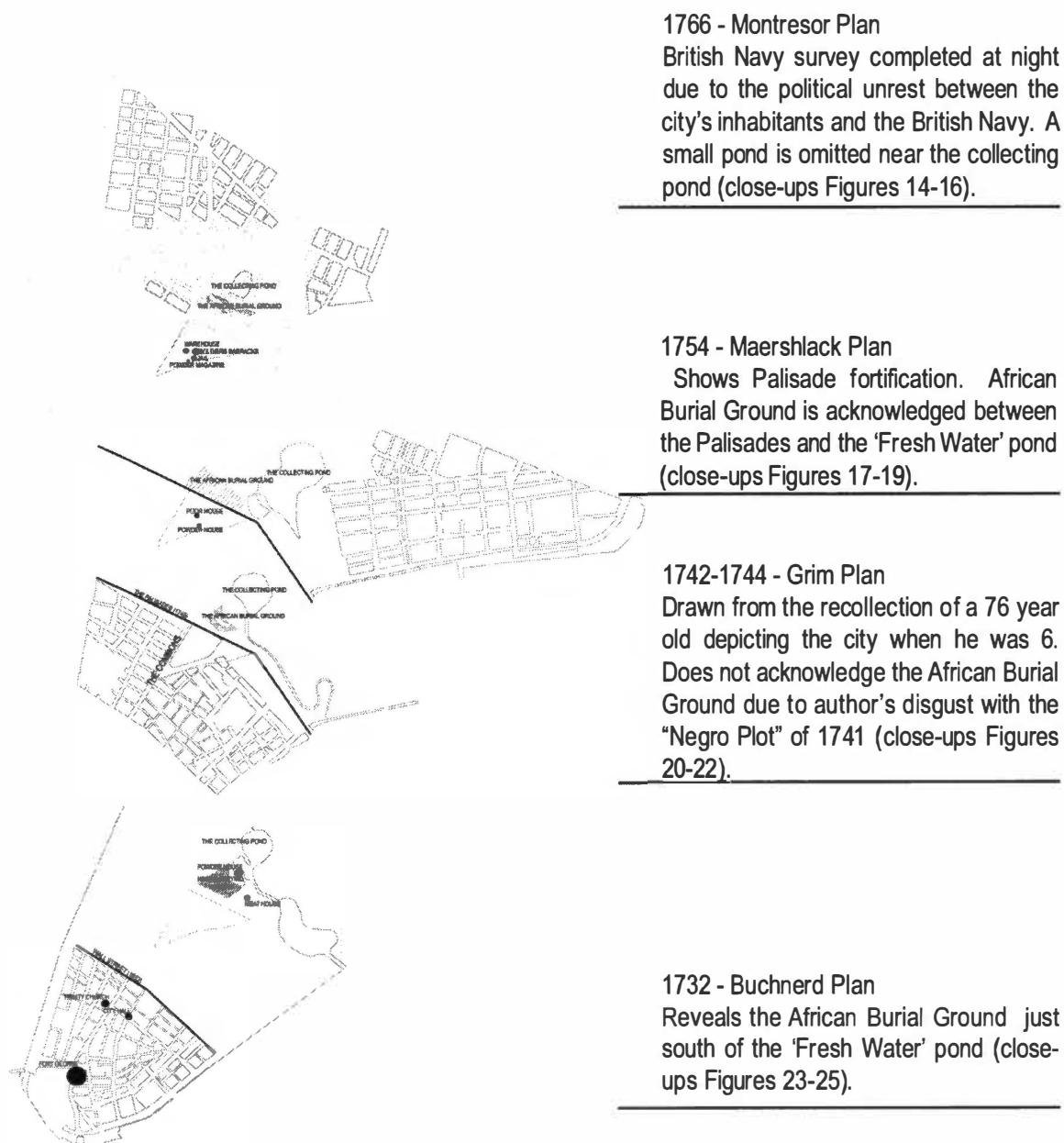


FIGURE 13: ENCLOSURE OF AFRICAN BURIAL GROUND

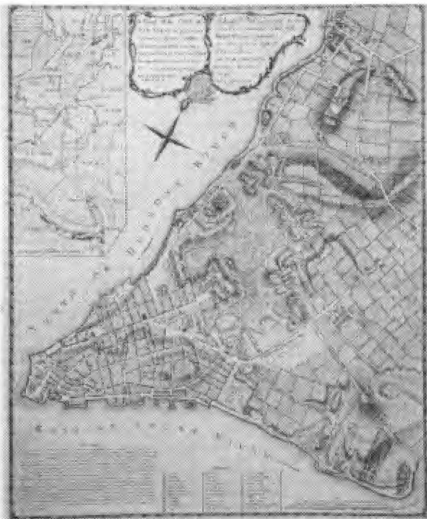


FIGURE 14: MONTRESOR PLAN 1766

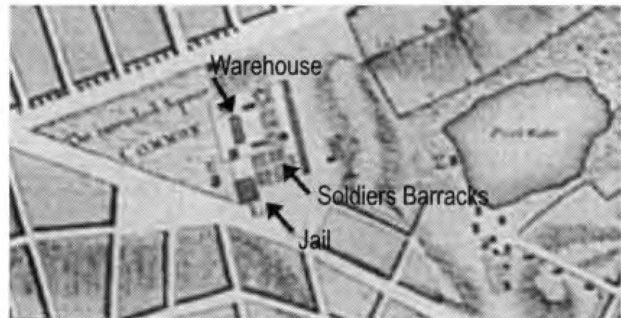


FIGURE 15: MONTRESOR PLAN - CLOSE UP OF SITE

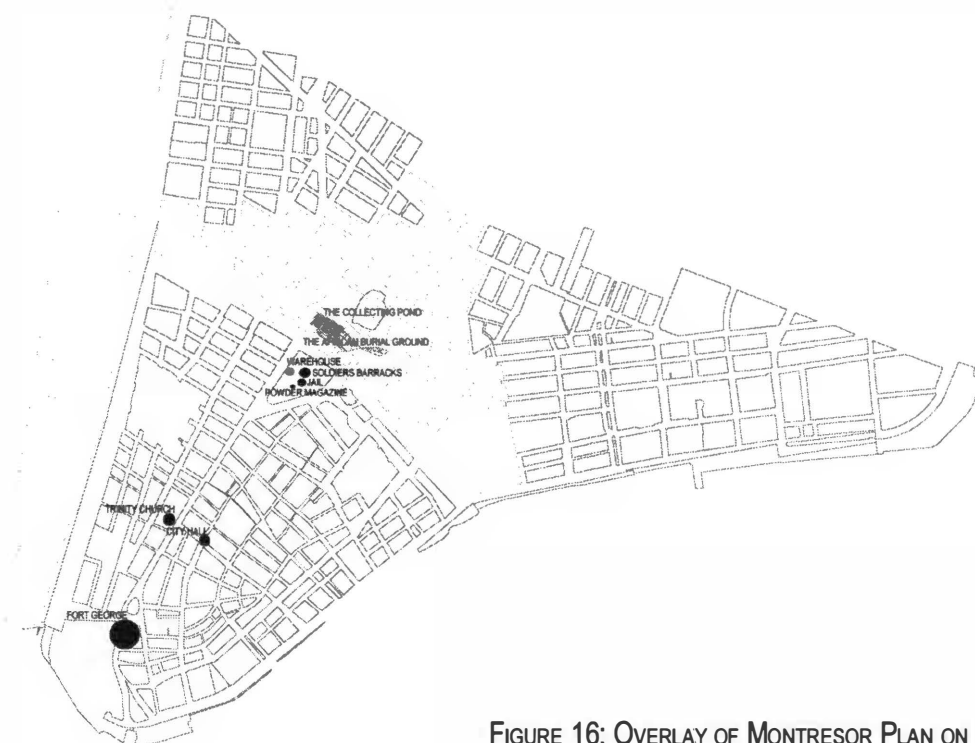


FIGURE 16: OVERLAY OF MONTRESOR PLAN ON NEW YORK 2005

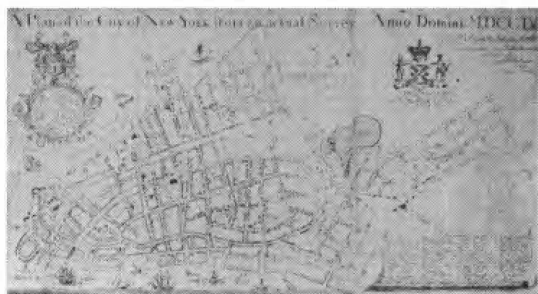


FIGURE 17: MAERSCHLACK PLAN 1754



FIGURE 18: MAERSCHLACK PLAN - CLOSE UP OF SITE

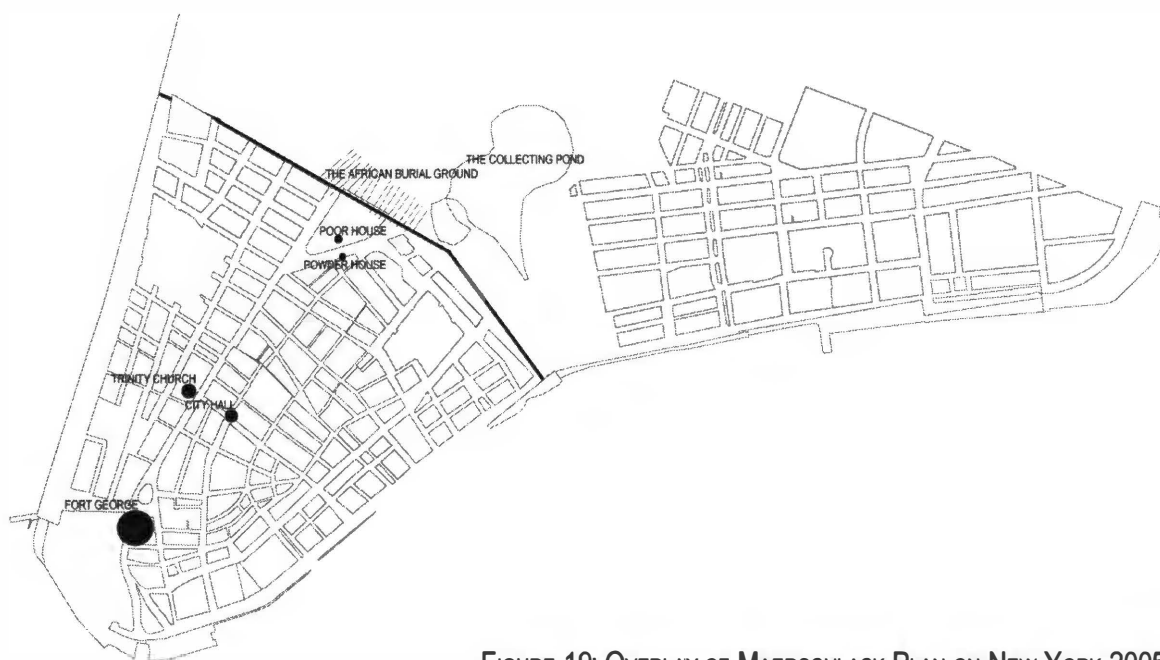


FIGURE 19: OVERLAY OF MAERSCHLACK PLAN ON NEW YORK 2005



FIGURE 20: GRIM PLAN 1742-1744



FIGURE 21: GRIM PLAN - CLOSE UP OF SITE

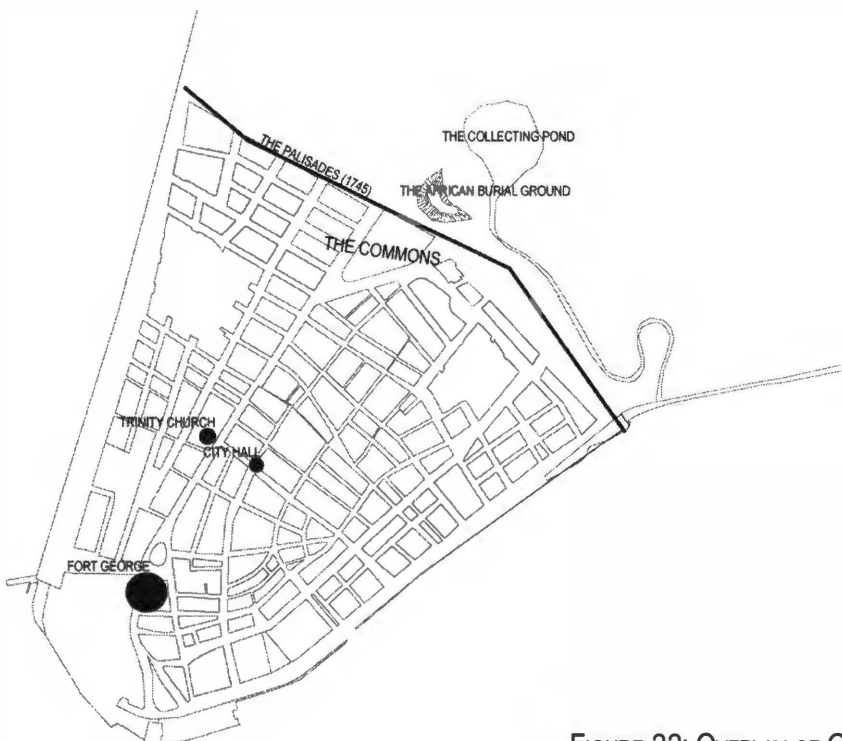


FIGURE 22: OVERLAY OF GRIM PLAN ON NEW YORK 2005



FIGURE 23: BUSHNERD PLAN 1732



FIGURE 24: BUCHNERD PLAN - CLOSE UP OF SITE

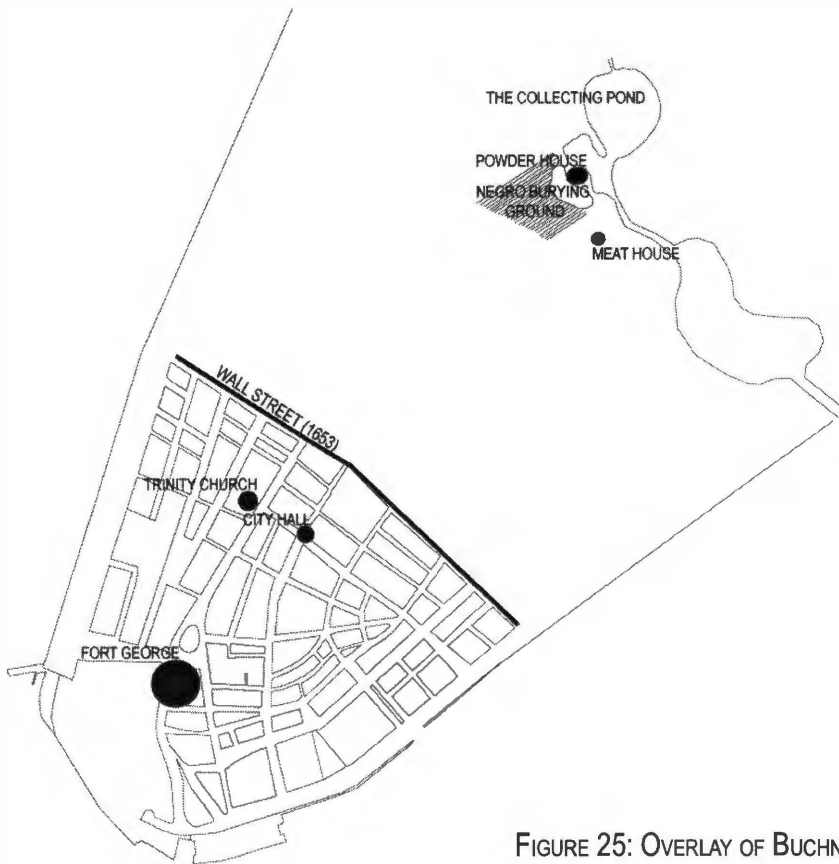


FIGURE 25: OVERLAY OF BUCHNERD PLAN ON NEW YORK 2005

"The fact that spiritual values are essentially beyond forms, yet have to be experienced through specific forms, is a condition of human existence. Without the interplay between a transcendent vision and a tangible human embodiment, 'culture' will remain either meaningless or unproductive, and so will the creation of the built environment." (Bianca, p. 21)

"Tools for thinking and for learning should be based on simulation or modeling rather than simply representation. Through this can be discovered new relationships with natural and social processes and histories, including but not limited to new relationships with the ground." (Burns 2005, p. 309)

DISCOVERING

Discovering site derives anthropological, archaeological and cartographical inferences from respective documentations. Discovery is the interpretation of the documented site. Hence, discovery concerns the representation and relation of the site as artifact to the city's history and collective memory. It concerns making the 'invisible visible.'

Conclusions made while discovering the site will designate an expressive built environment. Interpreting the anthropological, archaeological and cartographical documentation of the site for general acknowledgment and understanding requires abstraction/simplification. In doing so the collective memory of the city should be able to experience the built form and the site in general.

I will address the collective memory of the city by rerepresenting certain discoveries of the site into built form, constituting a body of architecture. The collective memory of the city is not subdued however the collective memory and cultural identity of the site is also not suppressed.

ARCHAEOLOGICAL ISSUES

The archaeological findings of the African Burial Ground reveal that the site changed uses over time. Once New York purchased the area its significance as a burial ground was forgotten. This is apparent in the architectural foundations found above the human remains. Ground stratification reveals the physical layering of Lower Manhattan and that of the burial ground.

A physical layering can be interpreted into a visual layering within the expected built form. This intrinsic layering can consist of the anthropological issues mentioned above or of the cartographical issues soon to be discussed. The visual layering, however, can also be in the form of extrinsic character. The protection of cultural property can assist the general collective memory in understanding the changes of the site over time.

ANTHROPOLOGICAL ISSUES

The anthropological documentation of the site reveals a strong adherence to African burial traditions. Information collected in Table 2 highlights the tradition of burying one with their possessions. Such possessions included beads of blue, green and white hues as well as clay pipes. These colors are thought to symbolize water and a safe journey back to Africa. Another tradition represented is that of diagrammatic symbolism. The sankofa symbol inlaid into the coffins reflects the spiritual belief of, "learning from the past" (NPS, African Burial Ground brochure) but is also known to mean, "have patience," (Hansen, p. 55) Many brochures on the "African Burial Ground" apply this notion to building, "return to the past to build the future."

In some burials, cowrie shells were found either complete or crafted into beads. Furthermore there are exotic bead materials found as well; those made of amber and of a black wavy stone associated with the Native American Iroquois tribe. In some African societies these items, the beads and the cowrie shell, signify the importance of the wearer. (Hansen, p. 41-44, 56)

Interpreting the anthropological findings into built form can be highly intrinsic due to the documented symbolism. The colors of the beads found can be implemented into the built form. Having the colors of blue, green and white, the built form references the funerary artifacts and belief system of returning to Africa. The sankofa symbol can be visually interpreted either into built form or into circumscribed space. The built form would not be as easily recognizable since the symbol must be viewed in a two-dimensional plane to be understood. Therefore, if using the symbol within the built form it should be in inscriptions, veneers, or in abstraction rather than in inhabitable built form. Also, the number of persons found within the site can be literally interpreted into a number of individual structures or pieces of built form to convey the human depth of the site. Their hierarchical importance, however, can be implied in built form through the use of material changes and intact cowrie shells.

CARTOGRAPHICAL ISSUES

Historical maps reveal the European view towards the “African Burial Ground.” Since it was contained on the outskirts of the city during the entirety of the 18th century, it can be inferred that the area was either uninhabitable or undesirable, or most likely both. Since the site is located just below the “Fresh Water Pond”, which the Powder House is adjacent to, the possibility of sewage, refuse from the Powder House, and erosion remnants entering the site is highly likely. This was most definitely an undesirable place.

However, the location of the site allowed for the funerary practices of enslaved and freed Africans to be held without interruption from those within the city walls. Over time the wall bounding the northern edge of Lower Manhattan moves further north and is finally taken down in the late 1700s. The burial ground also changed from a ravine to a small hill. It can be inferred that the hill is created through the layering of burials. It is also apparent during the late 1700s that the direction of growth and expansion for the city is past the burial ground. This is due to the fact that maps now show the city grid encapsulating the site (recall Figure 13).

In order to expose the cartographical and topographical changes of the site, simulation or abstraction can occur through the built form. The changing contours or levels of a wall or of walking paths can reveal these changes extrinsically. Or collaboration with the archaeological implications of design can result in a highly interpretive and meaningful protection of cultural property.

RECOVERING

Applying discovered information in the design process will create an architecture to aide in recovery. Reaffirming the connection of collective memory to the site delineates the recovery the site. Hence, all those experiencing the *body of architecture* will experience the *body of knowledge* concerning the site.

ANALYSIS OF RECOVERING - GSA COMPETITION

McKISSACK & McKISSACK

Given the previous investigation of discovering the site, McKissack & McKissack's entry reveals a disconnection with the constructed site. Covering over the GSA site protects the cultural property. However, the informational wall facing Duane Street negates the importance of the site by describing the history of Africans in New York and not those who used the site (Figures 26-28).

There is no information on the presence of cultural heritage and identity through the oppression of 18th century Lower Manhattan. A path leading south, alongside the adjacent office building, is meant to enable contemplation and remembrance (Figures 29-30). Devoid of any discoveries of the site, these contemplation areas become empty spaces disconnected from the collective memory.

Within the built form, the collective memory can uncover the GSA site however the opportunity to discover and recover the site is not supported through this design.

JOSEPH DePACE

Joseph DePace tries to recover the GSA site by covering over and building upon it. The main entry is off Duane Street and directs one to a southern placed swing, which is disassociated with the spiraling circulation (Figure 31). The promenade is then spirally internalized within the site (Figure 32). However, by employing this circulation strategy one recognizes their surroundings, mainly the walls. Information on those buried within the site is placed along the interior-most wall (Figure 33). There are niches along the path that allow for contemplation and remembrance (Figure 34).

However, the collective memory cannot recover a site that has not been discovered. Although placing information along walls mimicks an exhibit, there is no interaction with this information and thus it is flat. People who experience this memorial may leave knowing more information about site, however, there is little opportunity to discover of the site.



FIGURE 26: MCKISSACK AND MCKISSACK
- VIEW OF INFORMATION WALL



FIGURE 27: MCKISSACK AND MCKISSACK
- WALL CLOSE UP

RODNEY LEON

Rodney Leon's entry and subsequent winning design negates the discovery of the site. As a memorial this object within an urban landscape unifies modern materials and associative symbols of Western Africa (Figures 35 - 38). However, the remembrance of ancestral heritage derived from the site is not apparent. The only association with discovering the site is the memorial addressing the East direction (Figures 36, 38). When entering the granite form, the direction of movement is towards Africa but then spirals away from it only to end up facing the office building to the west (Figure 37). There is no re-presentation of the African heritage discovered within the site. There is, however, representation of West African symbols that are assumed to be indicative of the site (Figures 35-36). These symbols go beyond the Sankofa symbol found in the burials, most all symbols associated with West African tradition are employed. Those who maintained cultural identity through funerary practices are remembered in non-site-derived terms. There is no reference to hierarchical objects, the creation of New York through African strife, nor of the historical boundaries imposed both topographically and in built form.

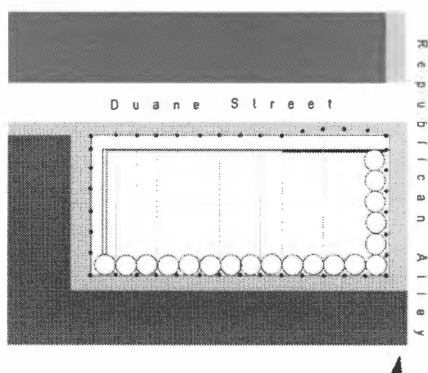


FIGURE 28: MCKISSACK AND MCKISSACK
- SITE PLAN

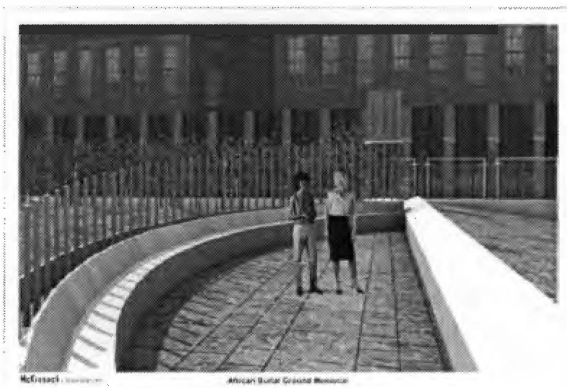


FIGURE 29: McKISSACK AND McKISSACK
- CONTEMPLATION AREA 1



FIGURE 31: DePACE - SWING

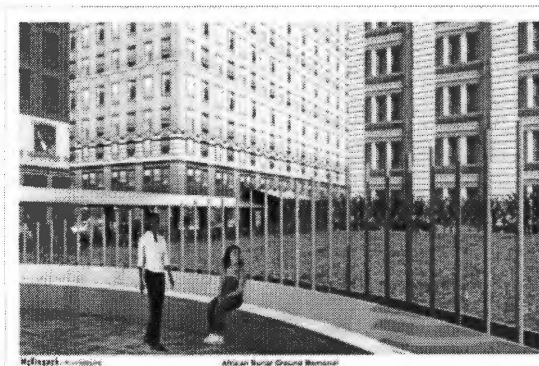


FIGURE 30: McKISSACK AND McKISSACK
- CONTEMPLATION AREA 2

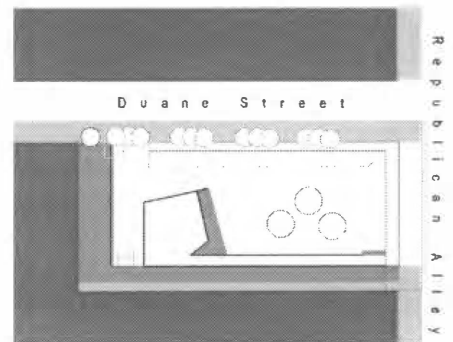


FIGURE 32: DePACE - SITE PLAN

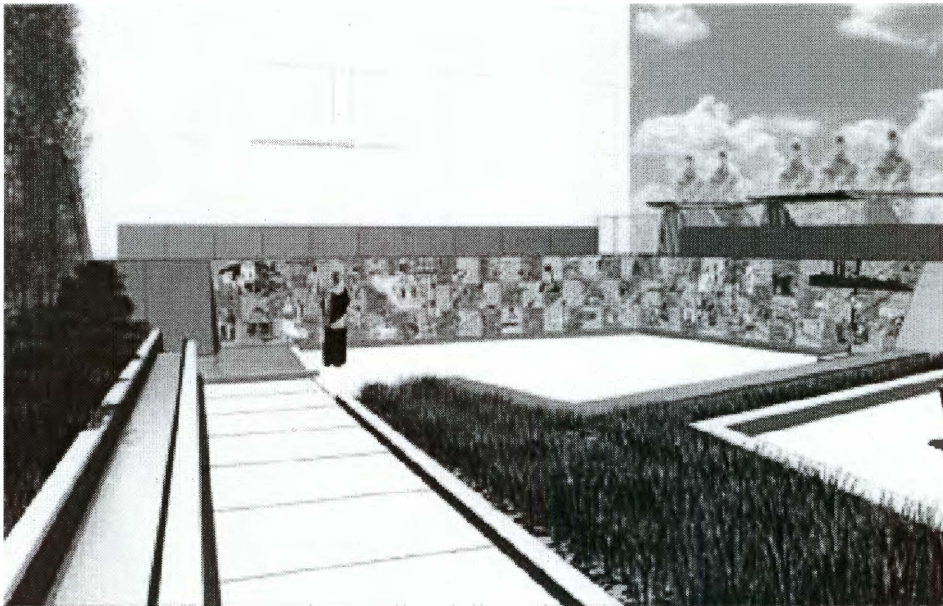


FIGURE 33: DePACE
- INFORMATIONAL WALLS

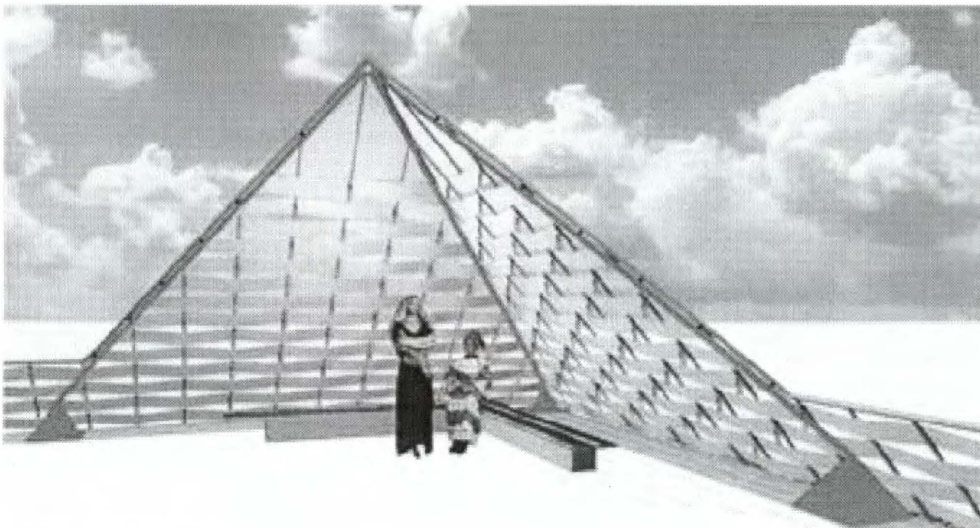


FIGURE 34: DePACE
- CONTEMPLATION NICHES

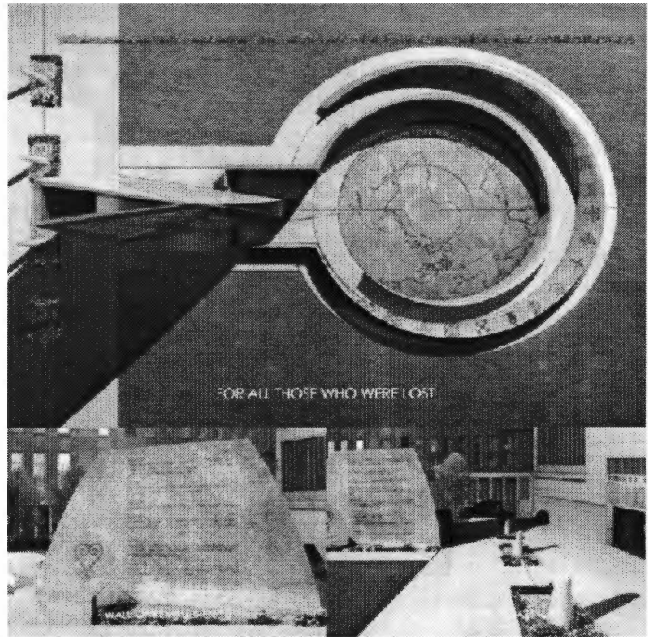


FIGURE 35: LEON - SITE PLAN

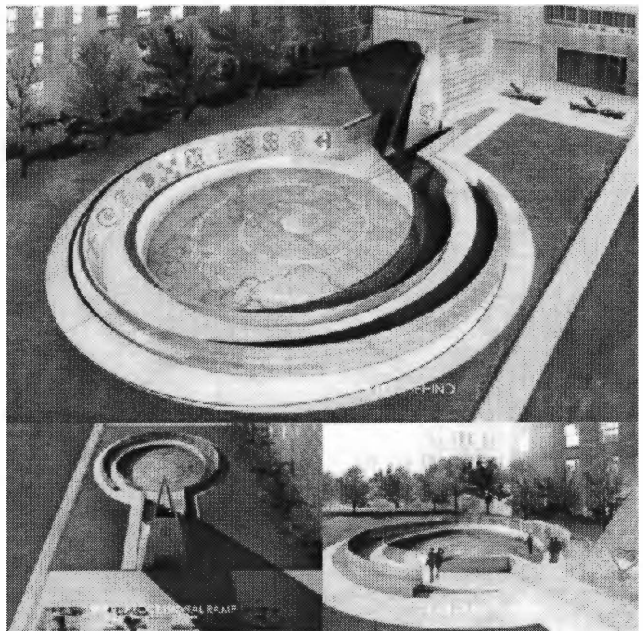


FIGURE 36: LEON - CIRCULATION

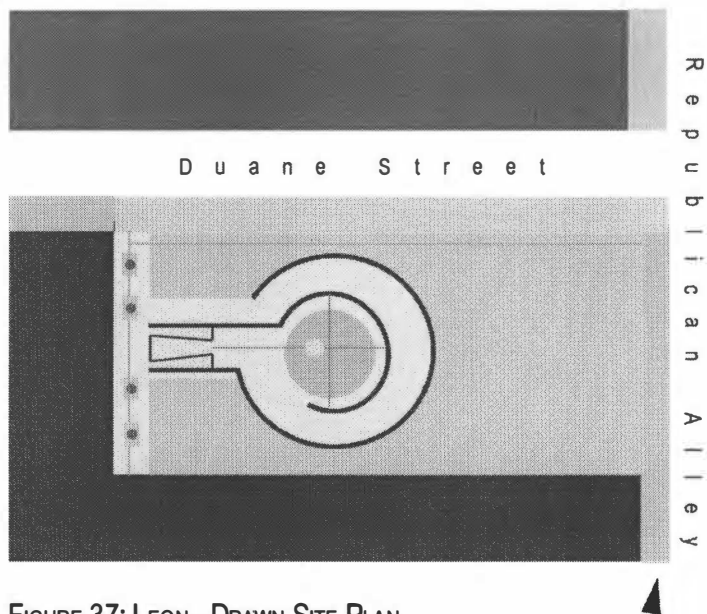


FIGURE 37: LEON - DRAWN SITE PLAN

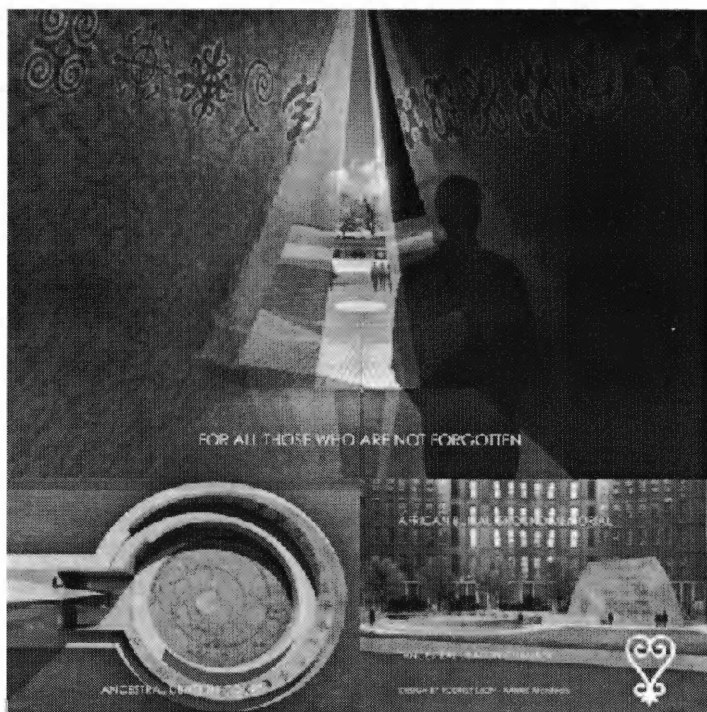


FIGURE 38: LEON - MEMORIAL IN THE LANDSCAPE

PROPOSED RECOVERING

I believe that since African Burial Ground is such a unique constructed site, the architectural implications should be expanded past the circumscribed GSA site and extend into the total 7 acres. What follows is a preliminary site analysis circumscribed to the GSA outlined site.

Located on the GSA Site:

A memorial (Table 5) to remember those lost and their significance in African, American, and African-American history. The memorial should derive spatial and temporal implications from the discoveries of the GSA site and of the African Burial Ground. There should be a promenade internalized within the site providing access to the *body of knowledge* inherent in the *body of architecture*. Access to recover both the site and to recover from discovering the site should be available along this path.

Located across Duane Street within the Jacob Javits Plaza:

A museum to educate the city of the significance of the site and of the culture within it. To reveal the endurance of African cultural heritage within the 18th and 19th centuries. Incorporated within the museum's promenade will be views to the GSA site memorial and to the African Burial Ground as a 7-acre site. Both sites will adhere to the codes and regulations of New York City as well as archaeological regulations (Tables 6 and 7).

TABLE 5: PROPOSED PROGRAM

| Program | Area (Square Feet) |
|-------------------------|----------------------|
| Memorial | Not to exceed 10,000 |
| Museum | 47,000 |
| Permanent Exhibits | 20,000 |
| Temporary Exhibits | 12,000 |
| Conference/Lecture Hall | 1,200 |
| Mechanical | 3,000 |

TABLE 6: APPLICABLE LAWS AND REGULATIONS

| Applicable Acts | Considerations |
|---|--|
| Recommendation on International Principles Applicable to Archaeological Excavations 1956: | "Considering that the history of man implies the knowledge of all different civilizations; and that it is therefore necessary, in the general interest, that all archaeological remains be studied and, where, possible, preserved and taken into safe keeping." (Burnham, p. 175) |
| National Historic Preservation Act 1966 | Title 1: Creating a list of sites and properties of the past worth keeping, "sites, buildings, objects, archaeology, and structures significant in American history, architecture, archaeology, and culture." (Murtagh, p. 51) |
| Archaeological Resource Protection Act 1979: | "to protect irreplaceable archaeological resources on federal and Indian lands from individual and commercial interests, and to foster the professional gathering of information for future benefit." (Jones, p. 31) |

TABLE 7: APPLICABLE CODE REQUIREMENTS - ZONE C6-4

| Applicable Code | Consideration | Implementation |
|---------------------------|--|--|
| Section 33-122 and 33-123 | Maximum FAR in commercial buildings and for those buildings used for both commercial and community functions | 10.00 (Figure 39) |
| Section 33-14 | Floor area bonus for an urban plaza | 6 square feet per square foot of urban plaza |
| Section 33-15 | Floor area bonus for arcades | 3 square feet per square foot of arcade |
| Section 33-293 | Required yards along district boundary coincident with side lot line of zoning lot in commercial district | 8 feet required |
| Section 33-432 | Maximum height requirement of front wall and required front setbacks | 85 feet or 6 stories (Figure 40) |

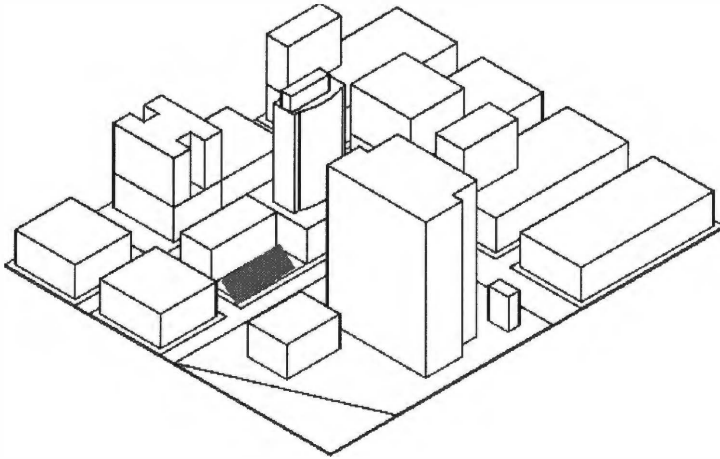


FIGURE 39: CODE APPLIED TO GSA SITE
- SECTIONS 33-122 AND 33-123

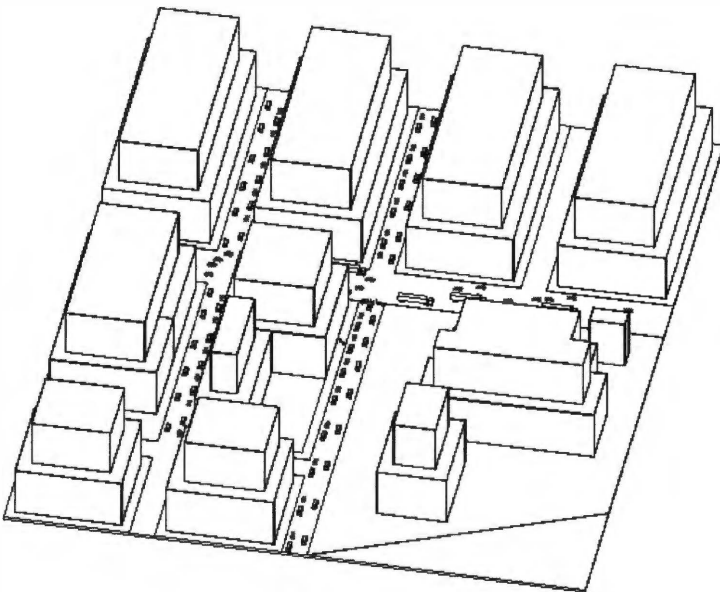


FIGURE 40: CODE APPLIED TO GSA SITE
- SECTION 33-432

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APPENDICES



FIGURE 41: GSA SITE WITHIN NEW YORK CITY



FIGURE 42: GSA SITE IN LOWER MANHATTAN

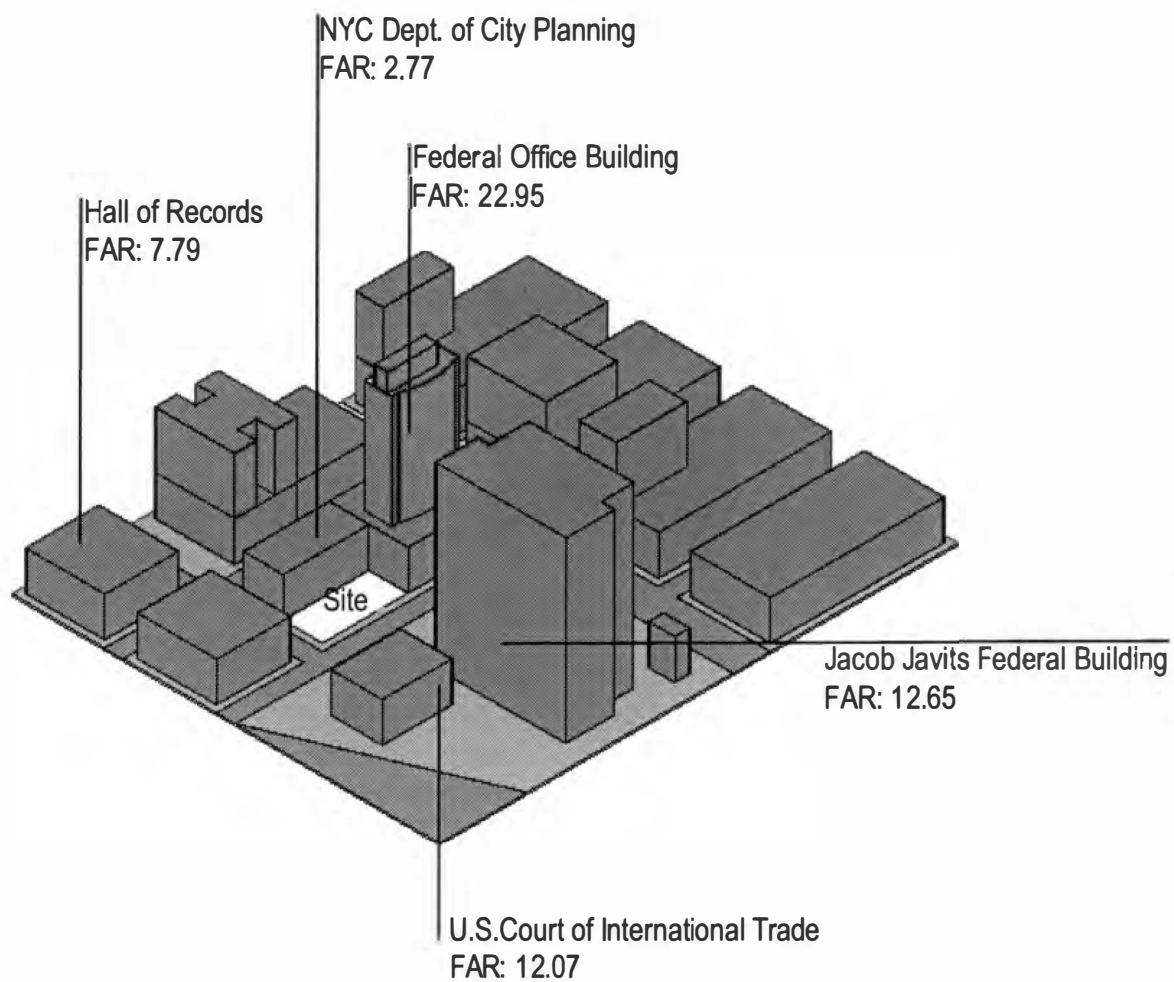


FIGURE 43: BUILDINGS SURROUNDING GSA SITE

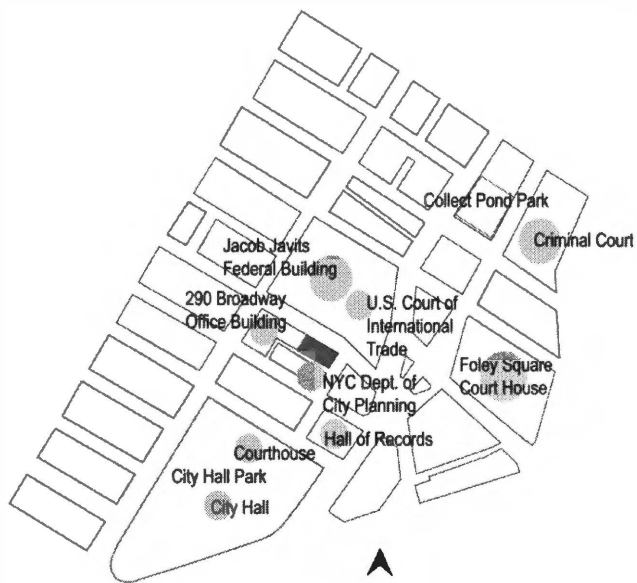


FIGURE 44: FEDERAL BUILDINGS SURROUNDING GSA SITE

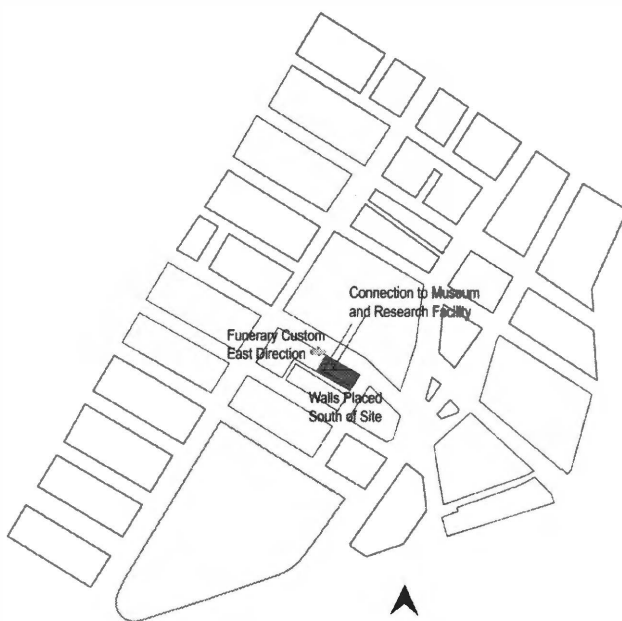


FIGURE 45: PROPOSED PART I

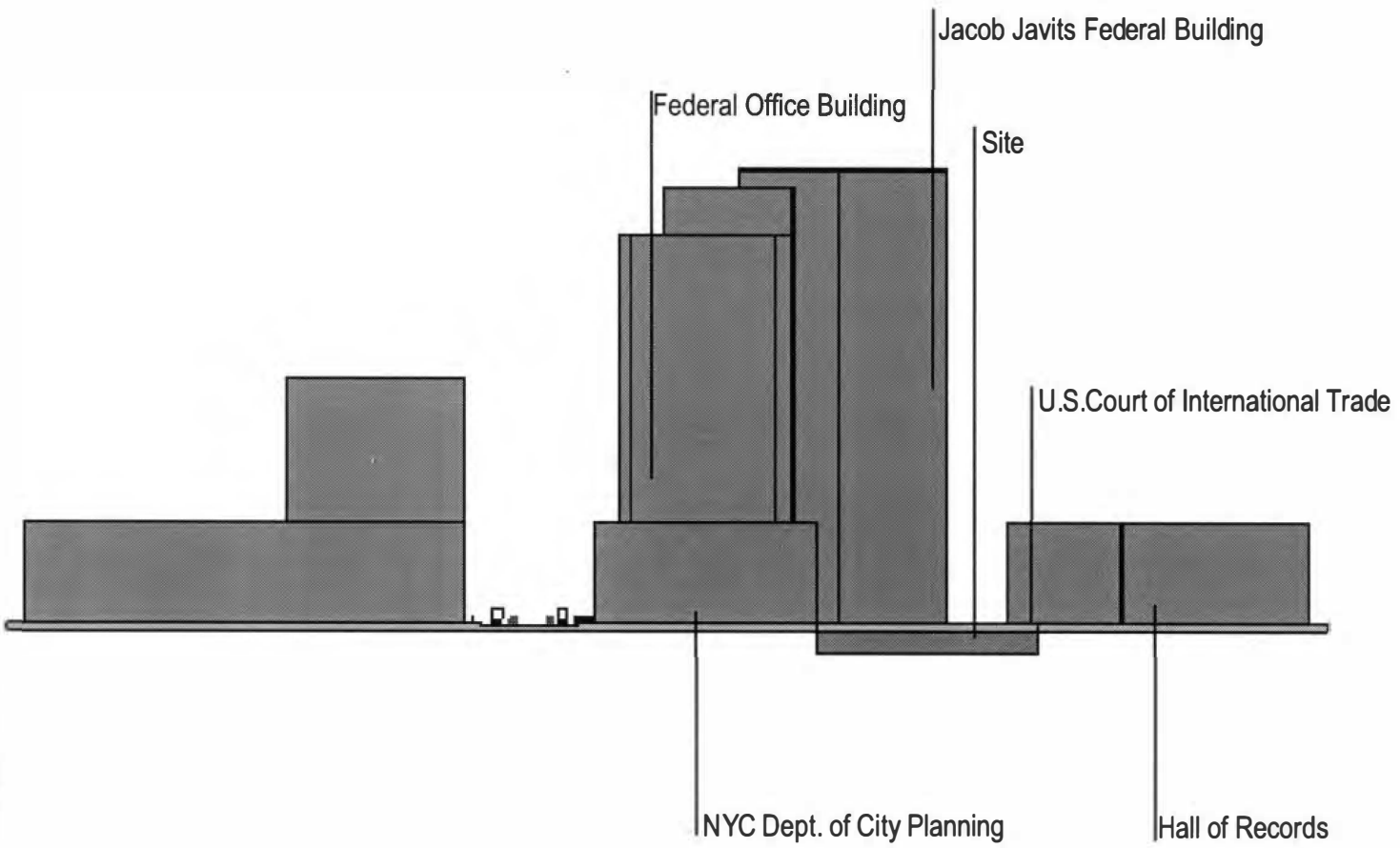
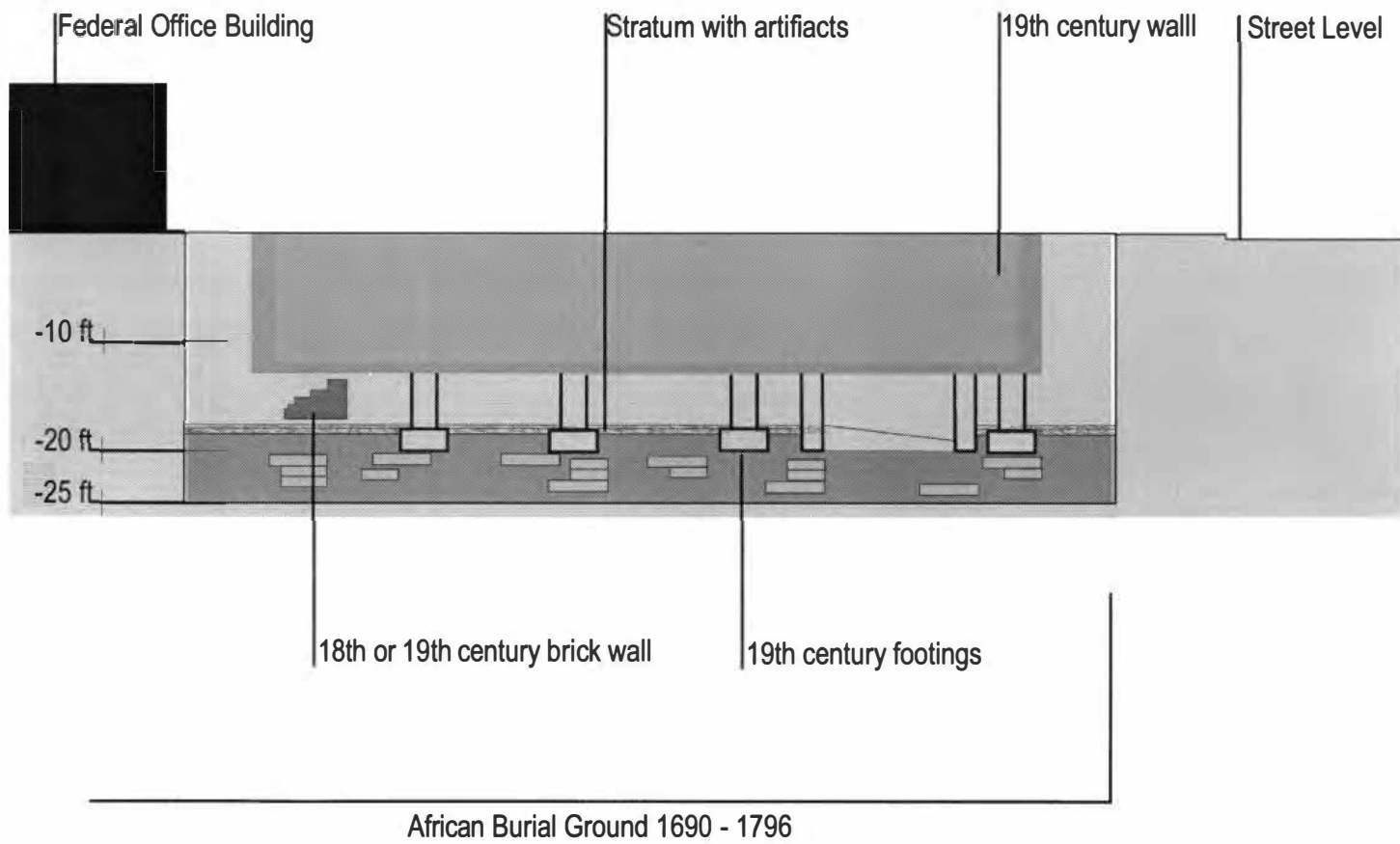


FIGURE 46: SITE SECTION LOOKING NORTH

FIGURE 47: GSA SITE SECTION



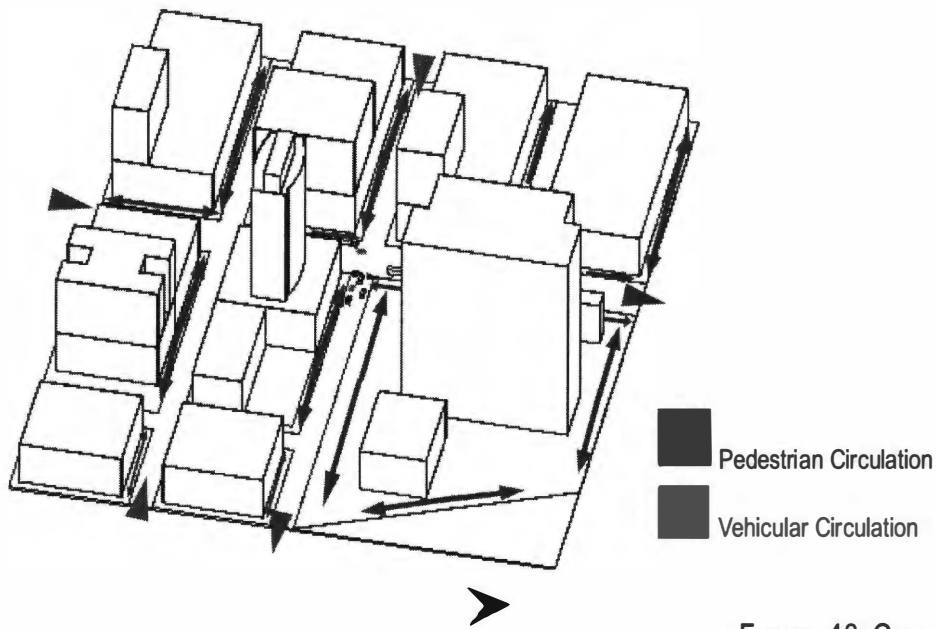


FIGURE 48: CIRCULATION ON GSA SITE

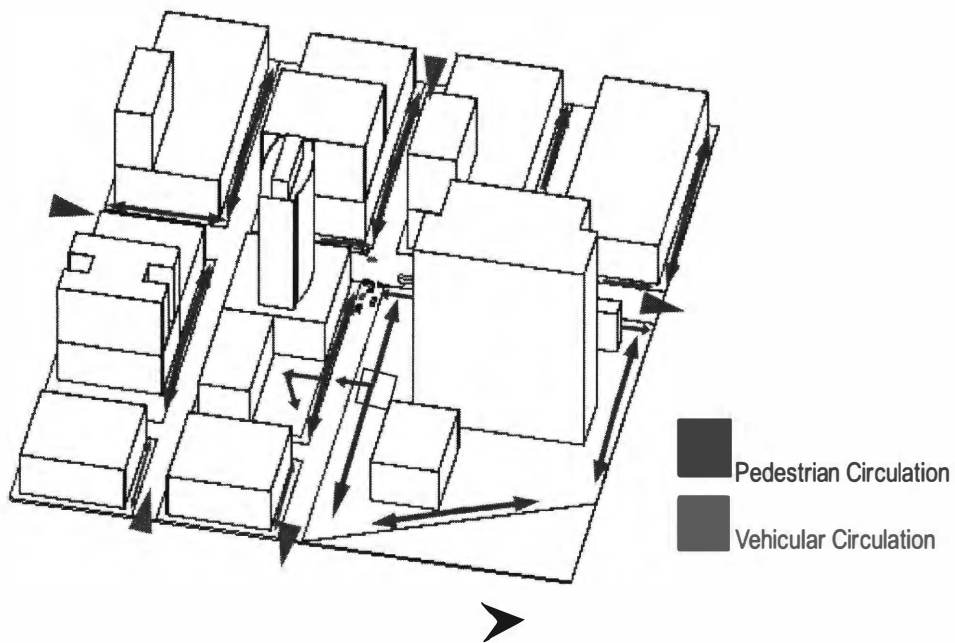


FIGURE 49: PROPOSED CIRCULATION ON GSA SITE

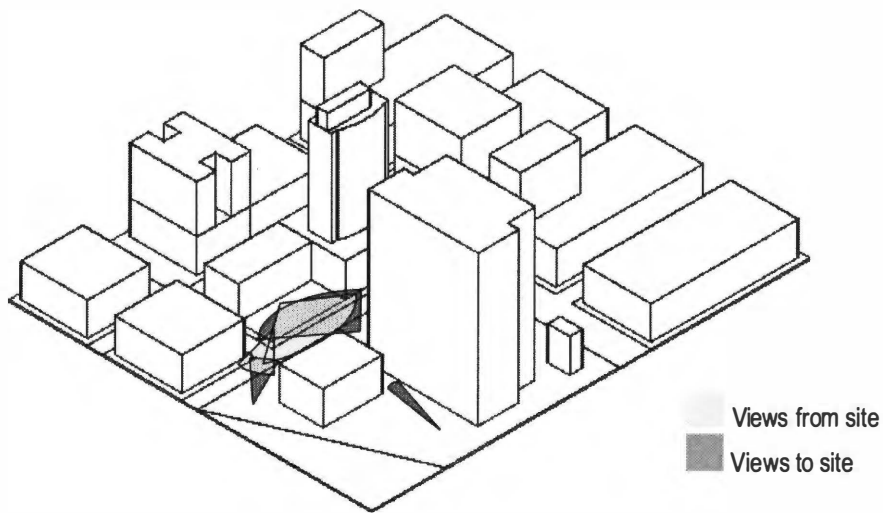


FIGURE 50: VIEWS WITHIN AND WITHOUT GSA SITE

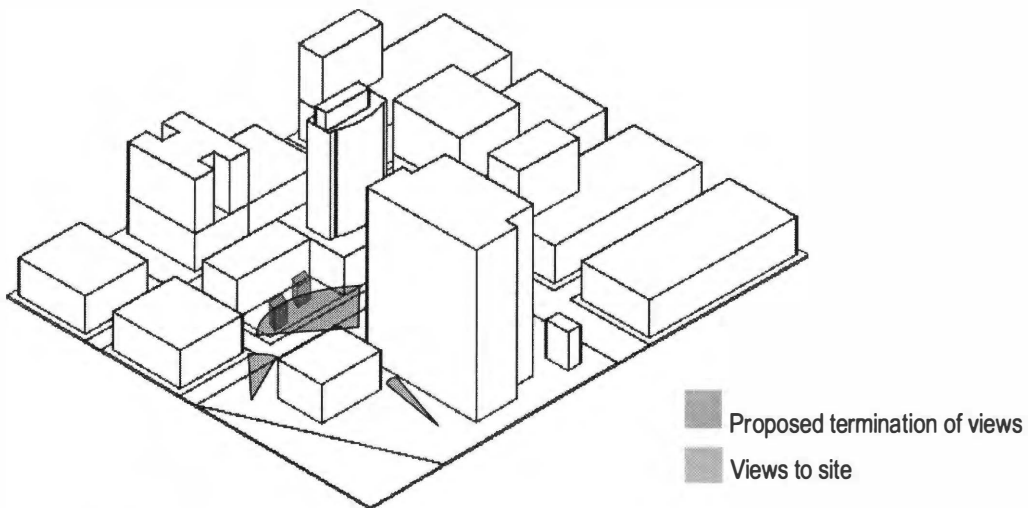


FIGURE 51: PROPOSED TERMINATION OF VIEWS

APPENDIX B - RESOURCES

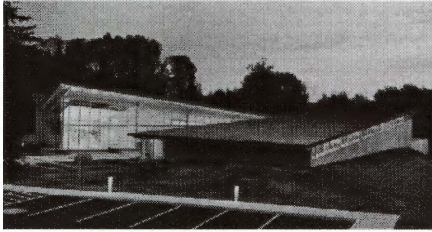
 RESOURCES - INTRINSIC CHARACTERISTICS


FIGURE 52: MUSEUM OF THE EARTH
- BREAKING THROUGH

WEISS/MANFREDI
MUSEUM OF THE EARTH
ITHACA, NEW YORK

The Museum of the Earth is an expression of geological formation. Breaking out of the ground, the roof of the museum resembles tectonic plates. Hence, this 'tectonic movement' re-represents the events leading to the site in its contemporary form (Figures 52, 54). In the main entrance hall, the circulation ramp reveals a stratification of exhibits (Figure 53). This re-affirms the layering of the site visually. Hence, the museum extrinsically represents the depth of prehistoric information located within Ithaca, New York.



FIGURE 53: MUSEUM OF THE EARTH
- ENTRY RAMP AND STRATIFICATION OF
SITE

As Marion Weiss explains: "This was a landscape shaped by water, radically in terms of glaciation . . . Giving this idea form, helping to make it visible, seemed a way to make the design intrinsically powerful." (Russell, p. 113-115) The use of water throughout the landscape reaffirms the intrinsic nature of the *body of architecture*. Throughout the 6 acre site, water divides and unites the museum. During the winter the water even becomes an exhibit.

The re-representation of the site extrinsically and intrinsically allows for the collective memory to recover the site. By experiencing the *body of architecture*, the *body of knowledge* concerning Ithaca, New York and the formation of the earth is re-acknowledged.

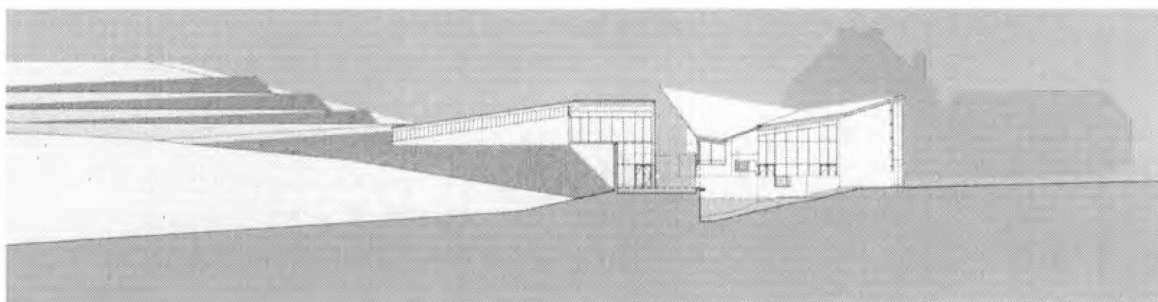


FIGURE 54: MUSEUM OF THE EARTH
- SITE SECTION

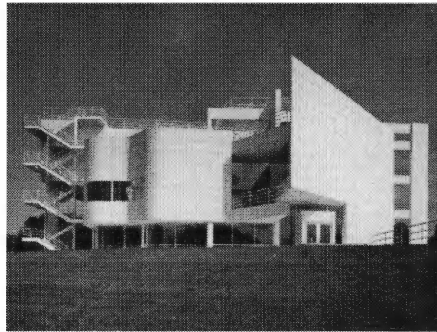


FIGURE 55: THE ATHENEUM
- UNDULATING WALL OF GALLERY 2

RICHARD MEIER
THE ATHENEUM
NEW HARMONY, INDIANA
1976-1979

The Athenaeum serves the New Harmony area as a visitor's center and is used for community events and programs. Richard Meier is noted as viewing the center as a, "point of arrival and orient[ing] it towards the riverbank of Wabash, symbolizing New Harmony's beginning, as both Harmony Society and Owen-Maclure community members came to the area by boat."

The site is reasserted as a dominant influence in Meier's design through the undulating wall of Gallery 2, which follows the curve of the river (Figure 55). Thus reaffirming that, "its architecture is conceived in terms of the linked ideas of architectural promenade and historical journey of one of America's most significant utopian communities." (Ockman, p. 191) Through the orientation of the building and the subsequent circulation path (Figure 56), the intrinsic character of the arriving members is expressed and experienced. To express the 'point of arrival' Meier overlaps the grid of the city and that of the riverbank. These grids account for the orientation and shape of the Athenaeum (Figure 57). The red lines in Figure 57 indicate the regulation gained by the riverbank. Set against the black lines, those representing the grid of the city, the shape of the Athenaeum and its orientation is solidified.

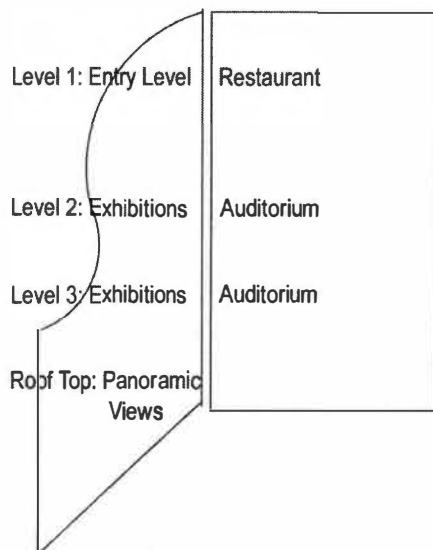


FIGURE 56: THE ATHENEUM
- SPATIAL SEQUENCE

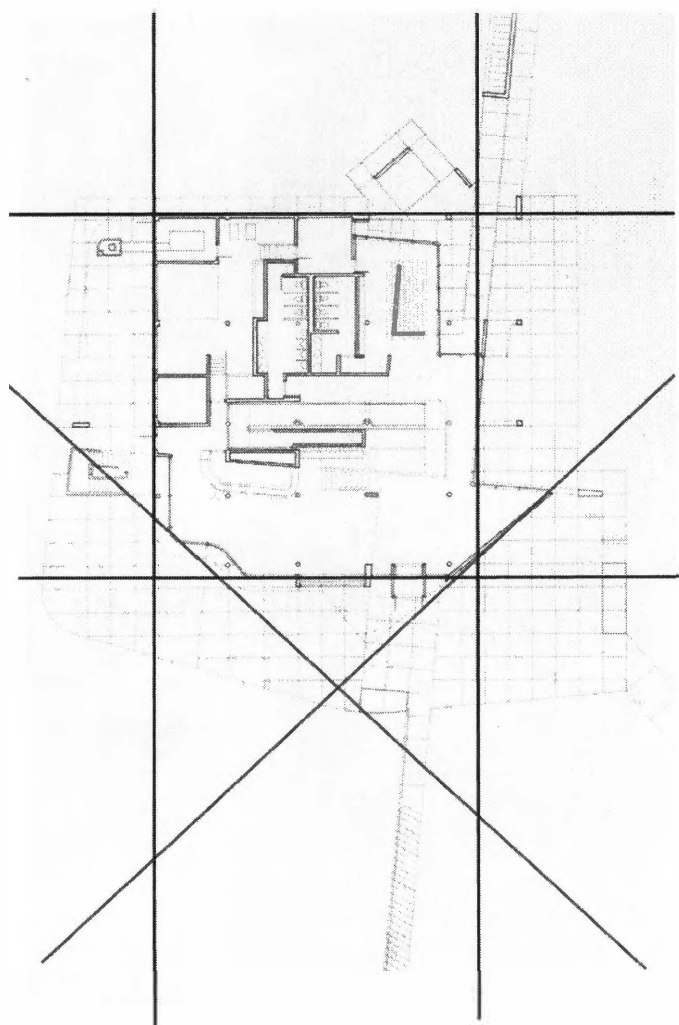


FIGURE 57: THE ATHENEUM
- OPPOSING GRIDS

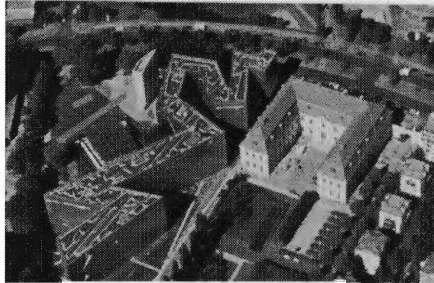


FIGURE 58: THE JEWISH MUSEUM IN BERLIN
- CONTEXT

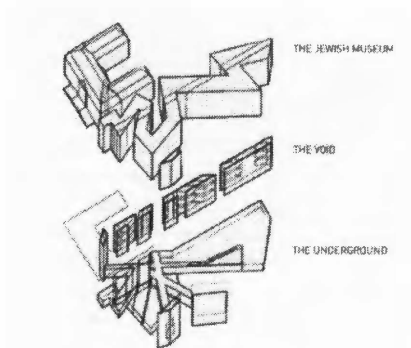


FIGURE 59: THE JEWISH MUSEUM
IN BERLIN - AXON REVEALING SPATIAL VOIDS

DANIEL LIBESKIND
THE JEWISH MUSEUM
BERLIN, GERMANY
1989-1990

Daniel Libeskind approached the competition for the Jewish Museum in Berlin with appreciation of the past, the past of the city, the history of the city, and the history of its inhabitants. In his book, "Breaking Ground," he describes that he, "would offer a design that would architecturally integrate Jewish history in to Berlin's multi-textured history and enable people, even encourage them, to feel what had happened (Figure 58)." (Libeskind, p. 82)

In order to get the museum built, he had to overcome many obstacles presented by the German government. In response to Senator Nagel's question of "where is the front door?" Libeskind responds, "'there is no door for you,' . . . , 'because there is no way into Jewish history and into Berlin's history by a traditional door. You have to follow a much more complex route to understand Jewish history in Berlin. You have to go back into the depth of Berlin's history, into its Baroque Period, and therefore into the Baroque building first.'" (Libeskind, p. 98)

To apprehend the site, Libeskind drew from those cities that were also affected by the Nazi regime. Spatial voids in reference to these cities were integrated into the design (Figure 59). Oddly enough, they aid to further delineate that there is no separation of histories. However, the voids also affect the *body of knowledge* and encourage the collective memory to 'feel what had happened.'

RESOURCES - INTRINSIC AND EXTRINSIC CHARACTERISTICS

RENZO PIANO

JEAN-MARIE TJIBAOU CULTURAL CENTER

NOUMEA, CALEDONIA

1991-1998

"The project addresses the exploitation of currents on air and the difficulties of finding a way of expressing the tradition of the Pacific in modern language, and embodies the decisive contribution of the anthropologist." (www.194.185.232.3/works/037/index/asp)

In addressing the design of a cultural center in New Caledonia, Renzo Piano drew inspiration from the site and its surroundings; looking to tradition and heritage for an expression of significance. The Kanak tribes, indigenous to New Caledonia, are the main source of inspiration. The center has been described as, "similar to that of the villages in which the Kanak tribes live; a series of huts which distinguish the different function and hierarchies of the tribes." (Lefaivre, p.82) There are three main groupings of 'huts', which are analogous to 'tribes (Figure 60).' These 'huts' hold various programs and functions, revealing a hierarchy of spaces. The site plan is also expressive of this intrinsic property (Figures 61 and 62).

Extrinsically the traditional huts are expressed in the modern built form; the essence of the past architecture is reinterpreted into modern means for modern needs (Figure 63). The collective memory of the surrounding area acknowledges these modern huts as expressions of the past; the body of knowledge of those visiting recognizes the form as derived from traditional housing in New Caledonia.

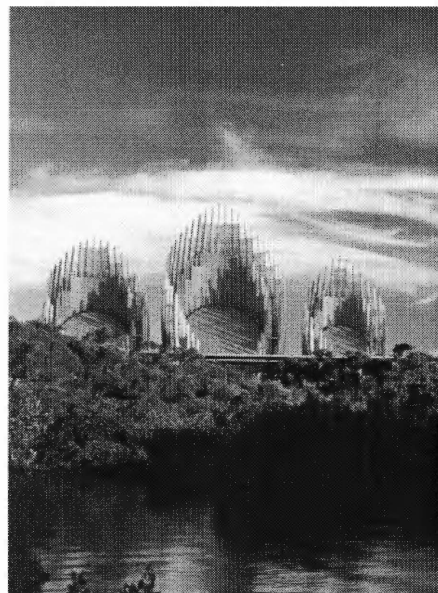


FIGURE 60: JMT CULTURAL CENTER
- 'Huts'

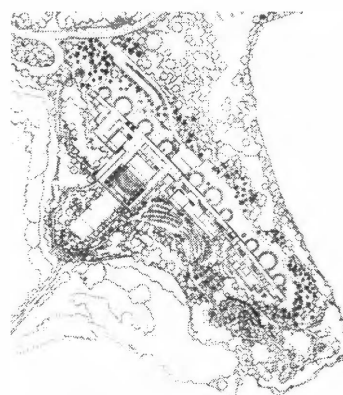


FIGURE 61: JMT CULTURAL CENTER
- SITE PLAN

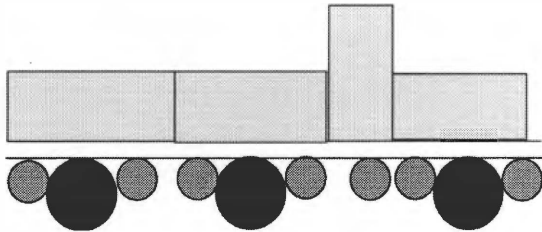


FIGURE 62: JMT CULTURAL CENTER
- SPATIAL HIERARCHY

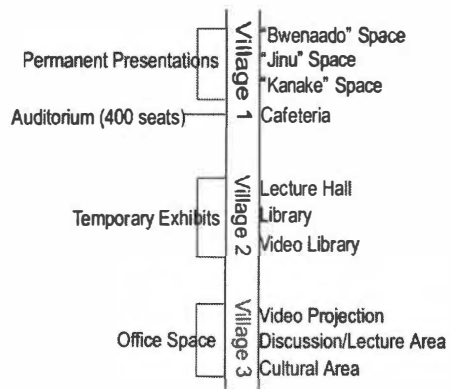


FIGURE 63: JMT CULTURAL CENTER
- SPATIAL SEQUENCE

DAVID SALMELA
JACKSON MEADOW COMMUNITY
JACKSON MEADOW, MINNESOTA
1999-2002

Jackson Meadow is a residential neighborhood that expresses Maine's colonial heritage through built form. Architect David Salmela reinterprets documented information on the construction of the homes and the relation of the house to the town. "Jackson Meadow planners and architects went to great lengths to design a neighborhood that reflects and respects the town's aesthetics and heritage." (www.jacksonmeadow.com)

Using modern technology, the neighborhood not only recalls a specific place in time and way of life, but also impacts the future of home development by being sustainable. Sustainable aspects include geothermal energy; wind generated electricity and a water treatment system based on conserving the wetlands surrounding the area. Essentially what David Salmela has designed is an intrinsic interpretation of the layout of a colonial town in Maine. He has done this through analyzing the relationship of the house to the town and simulating it. The analysis of the construction of the homes resulted in a qualitative expression of past aesthetics. This extrinsic interpretation of colonial era housing is executed in modern construction with forethought of the future (Figures 64 - 67). Through Jackson Meadow David Salmela has looked to the surrounding area's past to design for contemporary and possibly future times.



FIGURE 64: JACKSON MEADOW - ELECTRICAL HOUSES



FIGURE 65: JACKSON MEADOW
- MODERN EXECUTION OF TRADITIONAL HOUSE



FIGURE 66: JACKSON MEADOW
- SPATIAL RELATIONSHIP BETWEEN HOUSES



FIGURE 67: JACKSON MEADOW - ENTRANCE FACADE

*RESOURCES - PROTECTING CULTURAL PROPERTY**CARLO SCARPA**MUSEO DI CASTELVECCHIO**VERONA, ITALY**1956 - 1964*

The proposal for the Museo di Castelvecchio had to address the rich history of the castle and of the surrounding area. The Castelvecchio began as a home for the Scaligeri family in 1354 -1355. Later, a medieval church was incorporated into the fortification walls. During excavation for the church Roman ruins were found. With Napoleonic rule, the castle became a soldiers barracks as it remained after unification. In 1924 restoration incorporating pieces from old Verona palaces made the Castelvecchio a museum. The bombings of WWII left the museum in disrepair. In 1958 Carlos Scarpa was hired to redesign the oldest part of the Museo di Castelvecchio, and eventually its entirety. (Pietropoli, pp. 117-123)

Carlos Scarpa chose to honor the site's history by exposing it (Figures 68 -70). One recognizes the history of the site through the intended circulation. Hence through exposing the site, Carlos Scarpa has recovered the site for the collective memory of Verona.



FIGURE 68: MUSEO DI CASTELVECCHIO -
CAN GRANDE STATUE

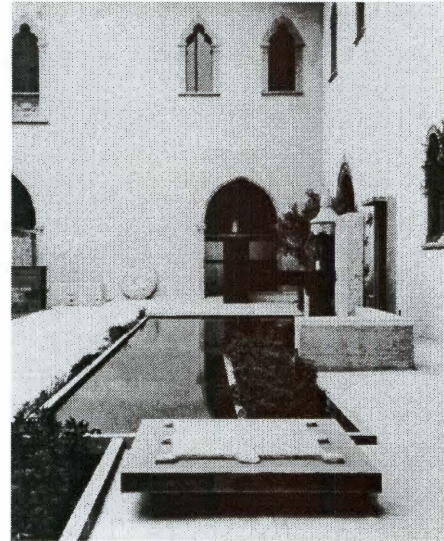


FIGURE 69: MUSEO DI CASTELVECCHIO
- INTERSECTION BETWEEN BUILDINGS
AND COURT



FIGURE 70: MUSEO DI CASTELVECCHIO
- COURT

SVERRE FEHN
MUSEO DI HAMAR
1967-1979

Sverre Fehn is a resource in blending the new with the old. The approach to building on top of and above an excavated site is one of respect, allowing visitors to discover the site and the history of the site. The contemporary built form does not take away from the site, but rather allows one to temporally experience the constructed site (Figures 71 and 72). A museum patron is given access to the history of the site through this blending of old and new. Hence the site is recovered by the collective memory.

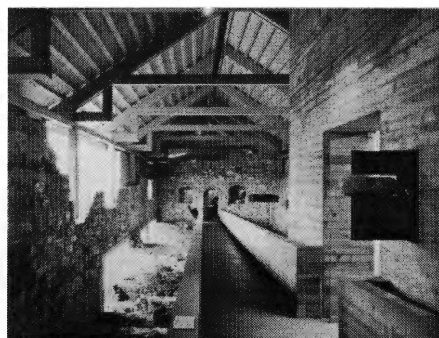


FIGURE 71: MUSEO DI HAMAR
- PRESENT TOUCHES PAST

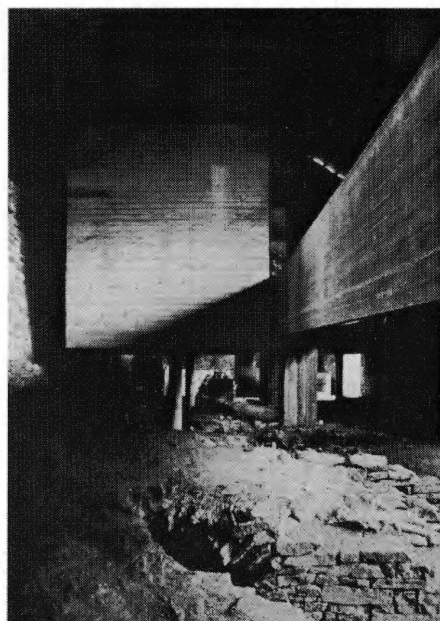


FIGURE 72: MUSEO DI HAMAR
- ENTRANCE THROUGH EXCAVATED SITE

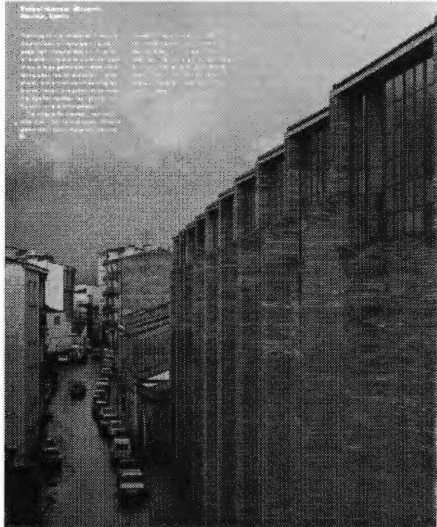


FIGURE 73: NATIONAL MUSEUM OF ROMAN ART - EXTERIOR FACADE

RAFAEL MONEO
NATIONAL MUSEUM OF ROMAN ART
MERIDA, ITALY
1980 - 1986

The Museum of Roman Antiquities addresses the city as well as the artifacts it holds with a fluidity of materials and spaces. A visitor is given the ability to discover what the museum holds and to recover the history of those artifacts not only through visually recognizing them but also through how the artifacts are discovered by the patron. Extrinsically and intrinsically the museum reveals what once may have been (Figures 73 and 74) while protecting cultural property for the collective memory to discover and recover.



FIGURE 74: NATIONAL MUSEUM OF ROMAN ART - INTERIOR VIEW

RICHARD MEIER
 ARA PACIS MUSEUM
 ROME, ITALY
 1995-2006

"The location of the site has particular characteristics due to its outstanding historical, archaeological and architectural values, and requires a process of enhancement and a level of quality that will ensure the approval from the Italian and the international architectural communities, as well as from the general public." (www.richardmeier.com)

With particular characteristics mentioned above, Richard Meier designed a protective capsule for the Ara Pacis (Figure 75), a sacrificial stone dating to 9 B.C. The exterior of the building, however, does not reflect its surroundings. Mainly a rectilinear form, the curvilinear characteristic river and of the surrounding buildings is not acknowledged (Figure 76). Meier's stone and glass building attempts to re-represent the site through using stone at its base (Figures 77 and 78). The glass, however, succeeds admitting views to the mausoleum of Augustus and the Tiber River.

Without the re-presentation of the site, the museum cannot recover the site to the collective memory of Rome. Hence, the reference to the *body of knowledge* is negated by the architecture's lack of site influence.

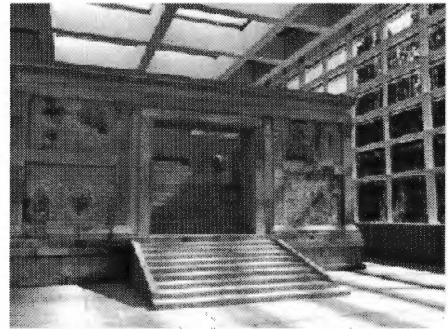


FIGURE 75: ARA PACIS MUSEUM
 - ARA PACIS

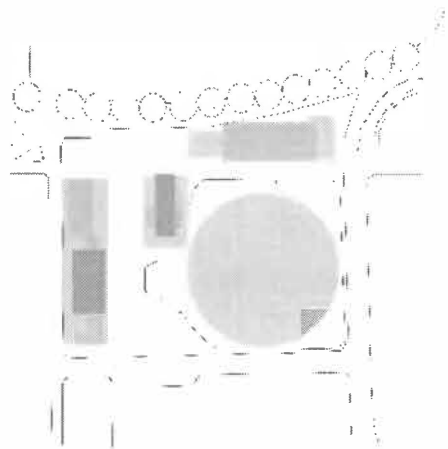


FIGURE 76: ARA PACIS MUSEUM
 - HIERARCHY OF SITE

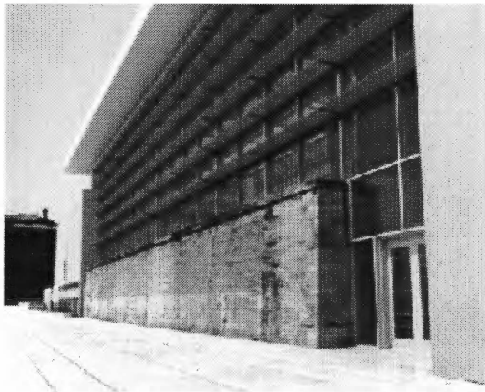


FIGURE 77: ARA PACIS MUSEUM
- ENTRANCE

Entry Hall

Main Hall

Housing *Ara Pacis*

Public Exhibitions

7530 sq.ft.

Museum Shop

Office Area
and Storage

Roof

Cafe and Bar

FIGURE 78: ARA PACIS MUSEUM
- SPATIAL SEQUENCE

APPENDIX C: FINAL ANALYSIS - THE AFRICAN BURIAL GROUND

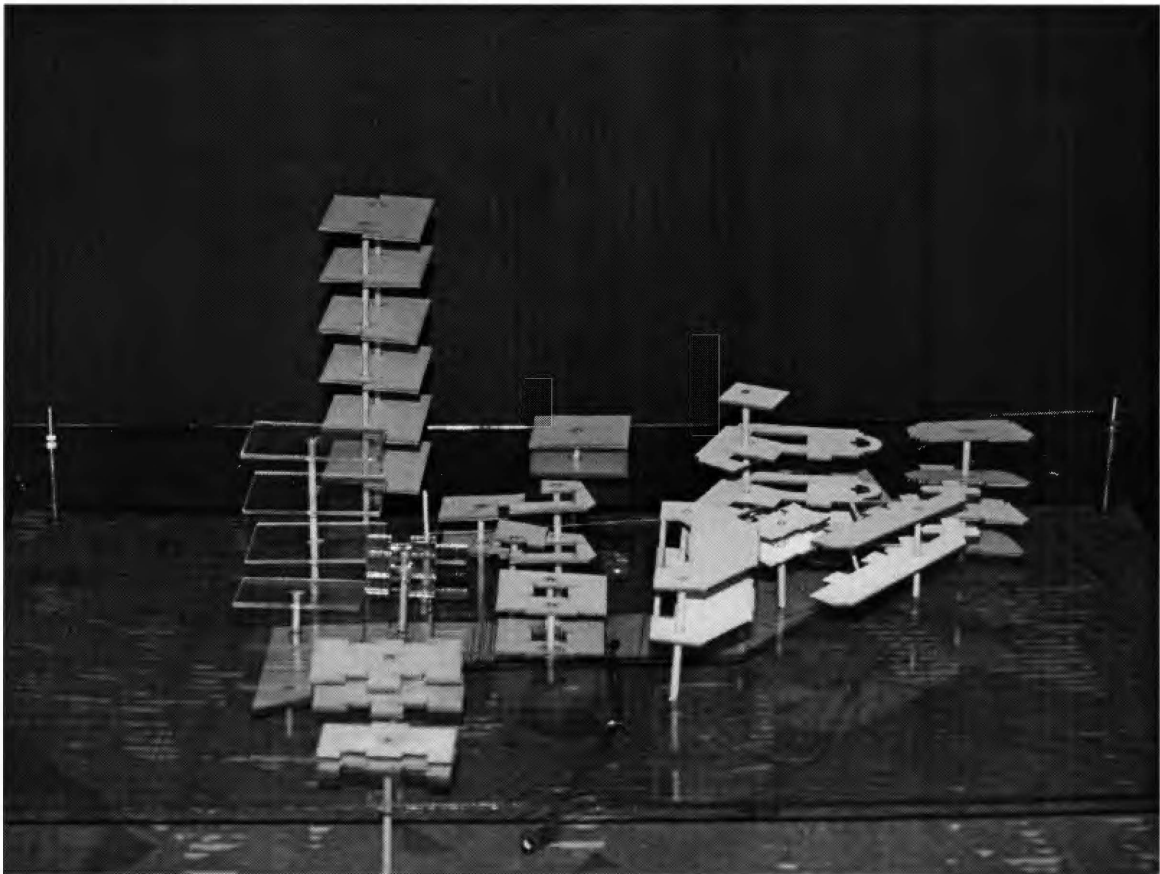


FIGURE 79: SITE MODEL - 1:200 SCALE

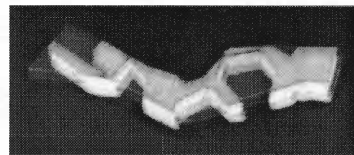
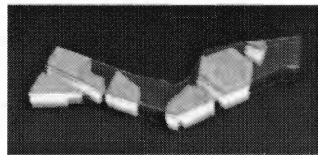
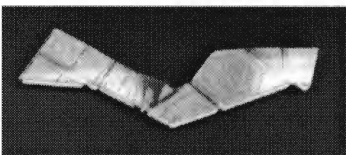
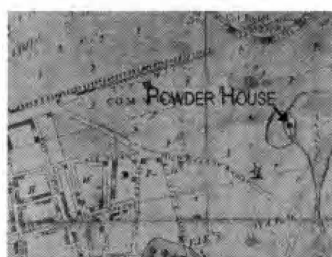
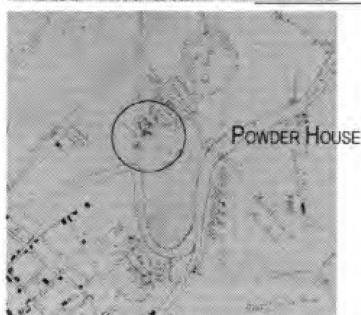


FIGURE 80 : AFRICAN BURIAL GROUND STUDY MODELS



1730 - LYN-BRADFORD PLAN
ALTHOUGH THE AFRICAN BURIAL GROUND IS NOT ACKNOWLEDGED IN THIS MAP, THE POWDER HOUSE SURROUNDED BY THE 'FRESH WATER' POND IS DOCUMENTED.



1732 - BUCHNERD PLAN
DOCUMENTS THE AFRICAN BURIAL GROUND JUST SOUTH OF THE 'FRESH WATER' POND.



1742-1744 - GRIM PLAN
DRAWN FROM THE RECOLLECTION OF A 76 YEAR OLD DEPICTING THE CITY WHEN HE WAS 6. DOES NOT ACKNOWLEDGE THE AFRICAN BURIAL GROUND DUE TO AUTHOR'S DISGUST WITH THE 'NEGRO PLOT' OF 1741.



1754 - MAERSHLACK PLAN
DOCUMENTS PALISADE FORTIFICATION. AFRICAN BURIAL GROUND IS ACKNOWLEDGED BETWEEN THE PALISADES AND THE 'FRESH WATER' POND.



1766 - MONTRESOR PLAN
BRITISH NAVY SURVEY COMPLETED AT NIGHT DUE TO THE POLITICAL UNREST BETWEEN THE CITY'S INHABITANTS AND THE BRITISH NAVY. A SMALL POND IS OMITTED NEAR THE COLLECTING POND.

FIGURE 81: AFRICAN BURIAL GROUND - CARTOGRAPHIC DISCOVERIES

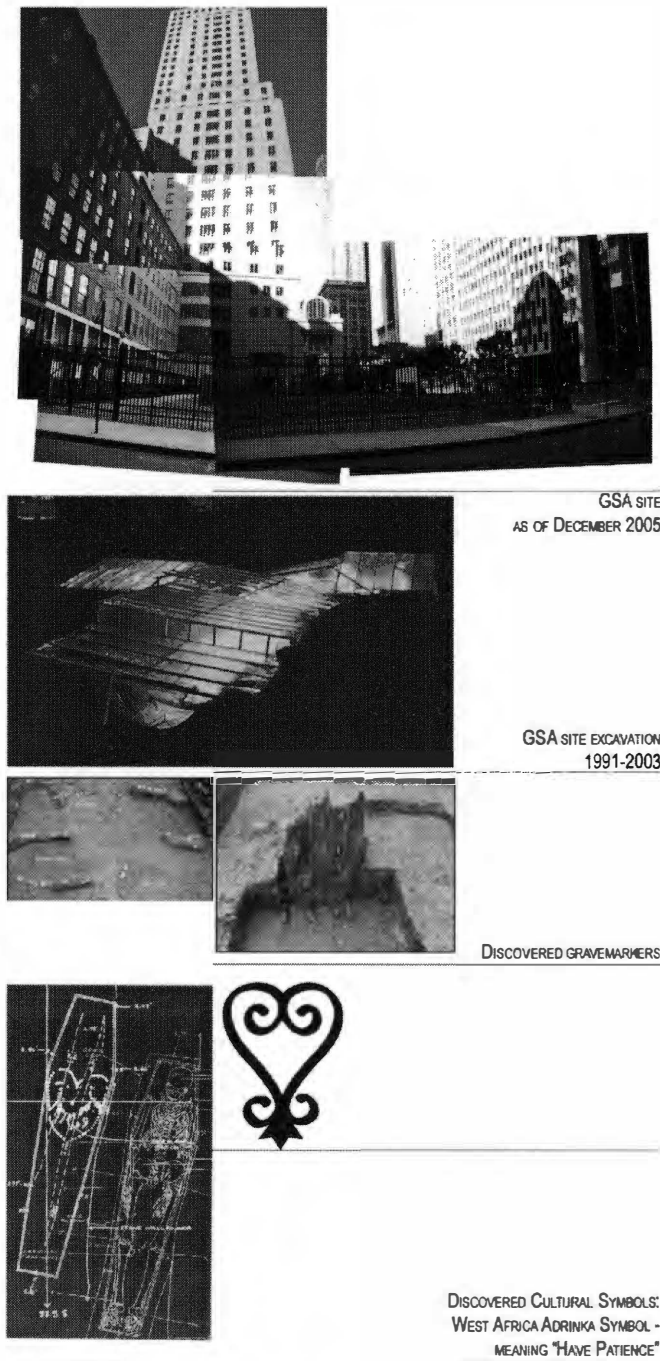
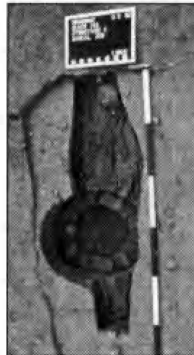
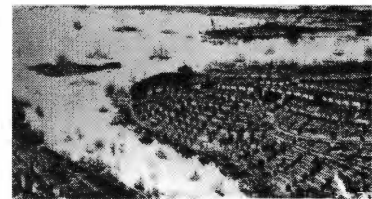


FIGURE 82: AFRICAN BURIAL GROUND - CONTEMPORARY EXCAVATION

"THE FACT THAT SPIRITUAL VALUES ARE ESSENTIALLY BEYOND FORMS, YET HAVE TO BE EXPERIENCED THROUGH SPECIFIC FORMS, IS A CONDITION OF HUMAN EXISTENCE. WITHOUT THE INTERPLAY BETWEEN A TRANSCENDENT VISION AND A TANGIBLE HUMAN EMBODIMENT, 'CULTURE' WILL REMAIN EITHER MEANINGLESS OR UNPRODUCTIVE, AND SO WILL THE CREATION OF THE BUILT ENVIRONMENT." -BIMBA, p.21

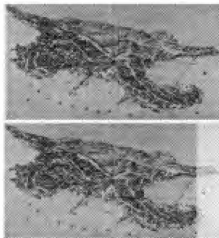


HOW CAN ARCHITECTURE REVEAL A CULTURE AND PORTION OF HISTORY THAT WAS INTENTIONALLY FORGOTTEN?



LOWER MANHATTAN - EARLY 1800S

HOW CAN ARCHITECTURE REVEAL A FORGOTTEN NECROPOLIS WITH A POPULATION EQUAL TO:



BOSTON - 1774

HOW CAN ARCHITECTURE REVEAL A PORTION OF LOWER MANHATTAN EQUAL TO:



HALF OF LIBERTY ISLAND



BALTIMORE - 1823

A FIFTH OF THE CHRYSLER BUILDING



AND FILL MADISON SQUARE GARDEN 1.5 TIMES



CHARLESTON - 1851



FIGURE 83: AFRICAN BURIAL GROUND - MAGNITUDE

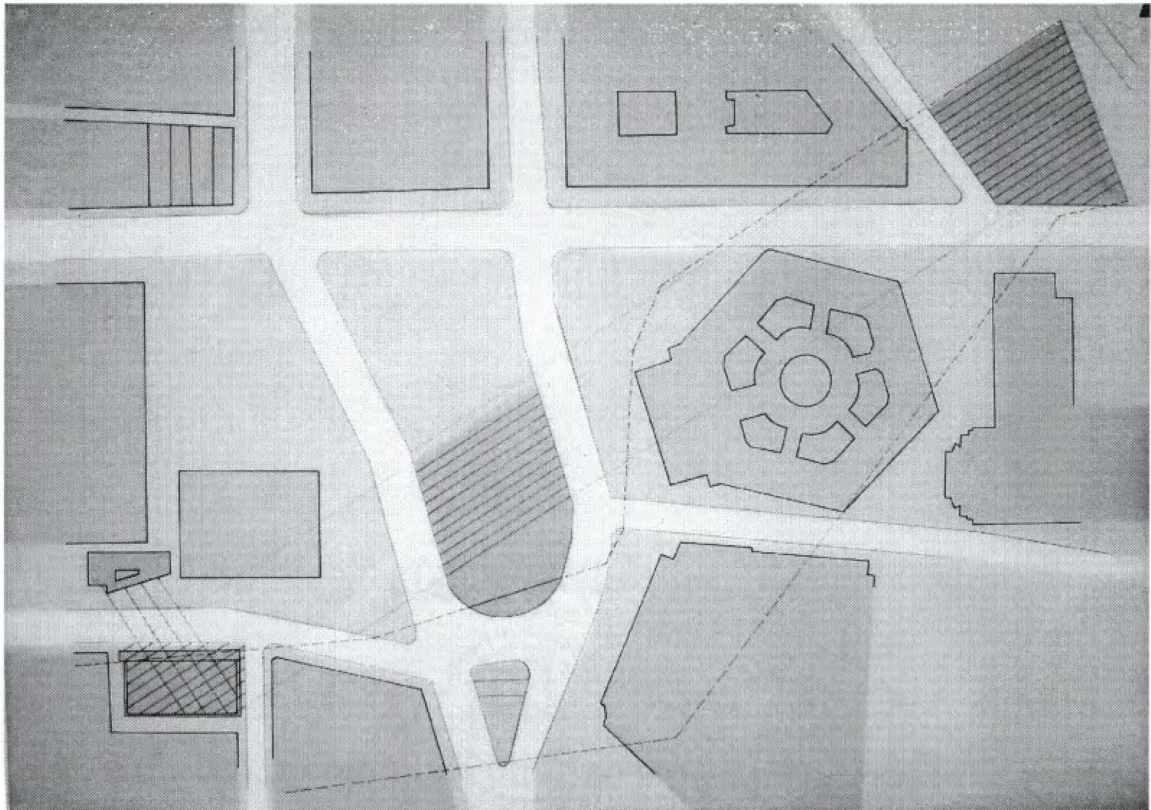


FIGURE 84: SITE PLAN - AFRICAN BURIAL GROUND

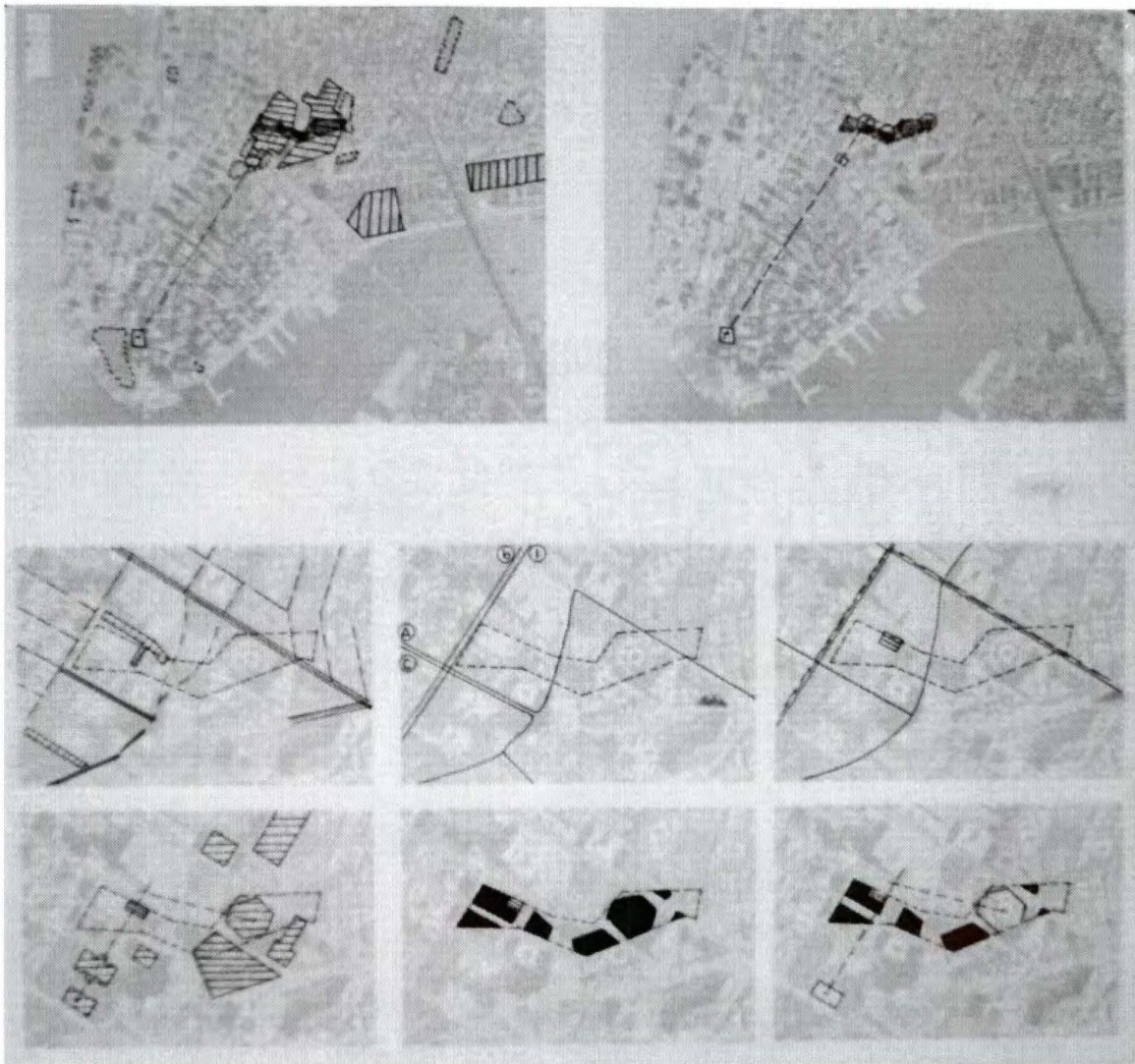


FIGURE 85: DIAGRAMS - AFRICAN BURIAL GROUND

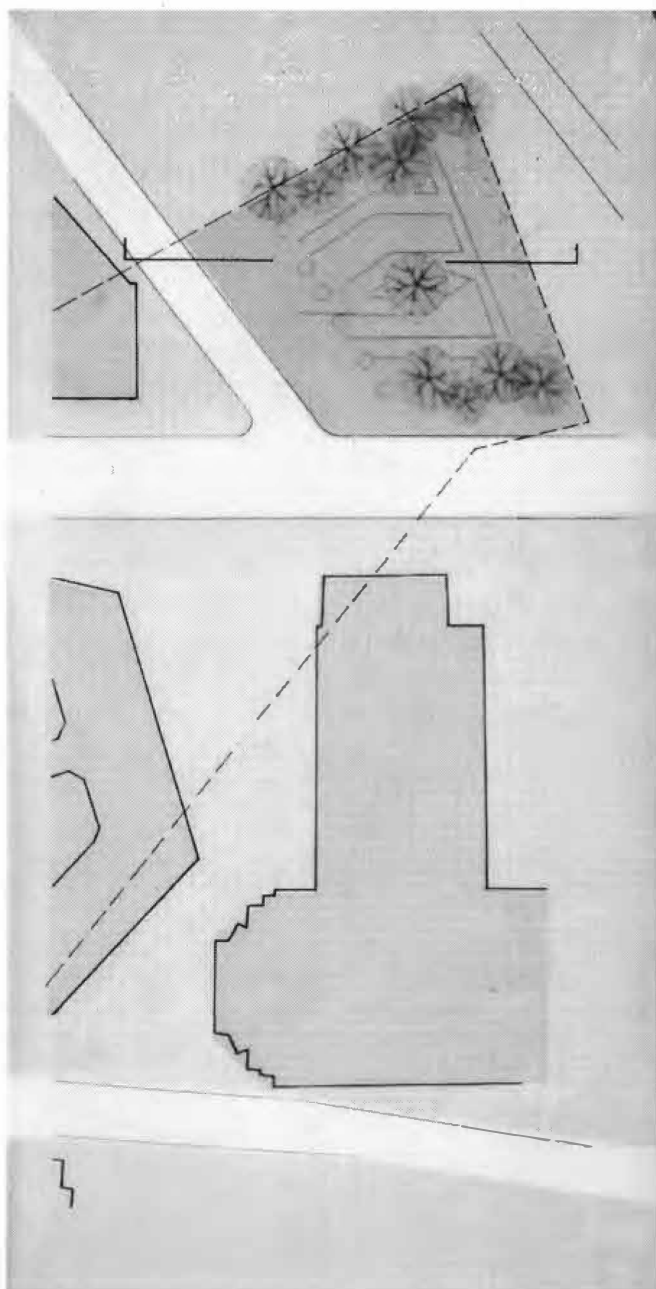


FIGURE 86: SITE PLAN - URBAN PARK

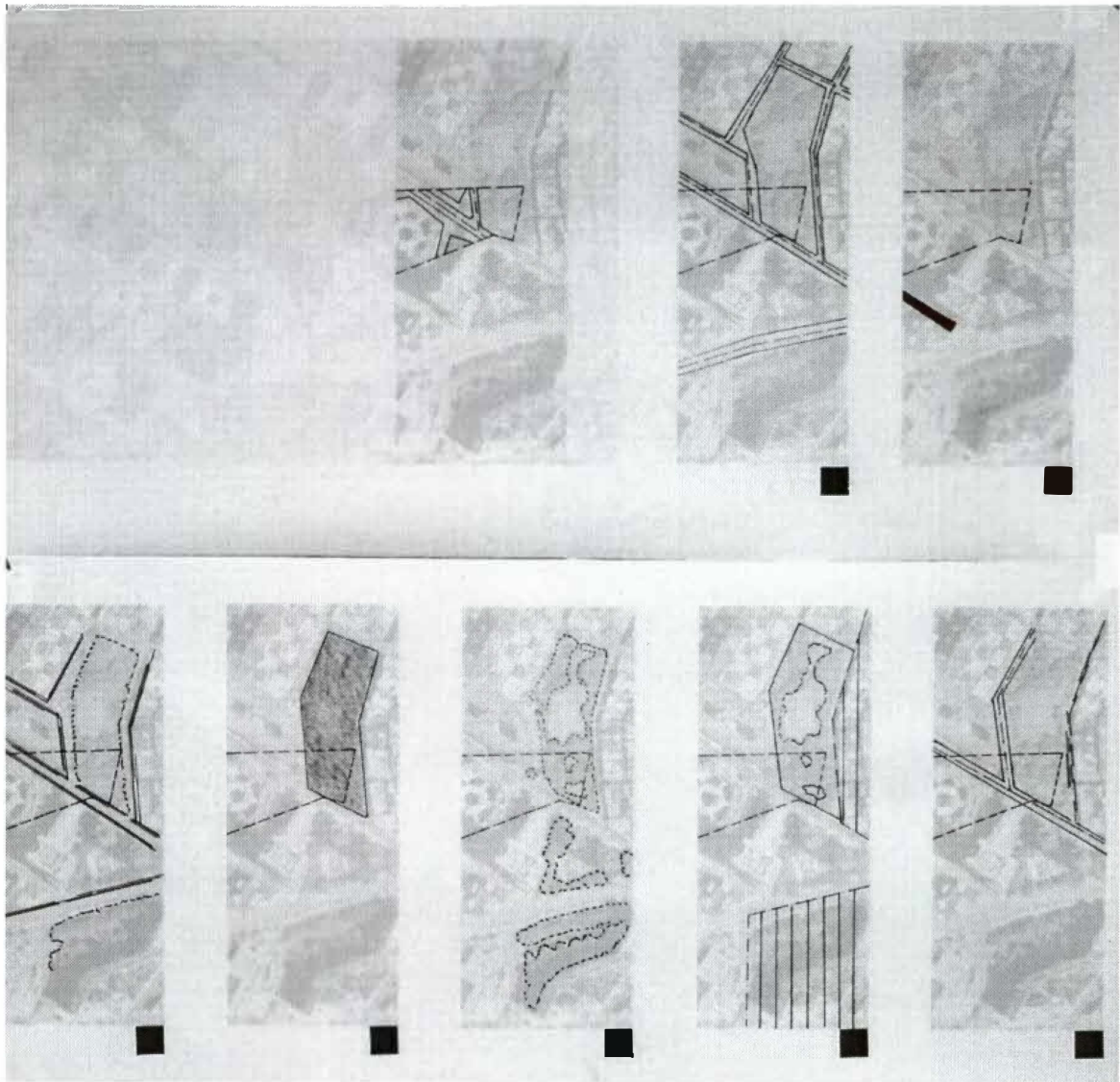


FIGURE 87 : DIAGRAMS - URBAN PARK

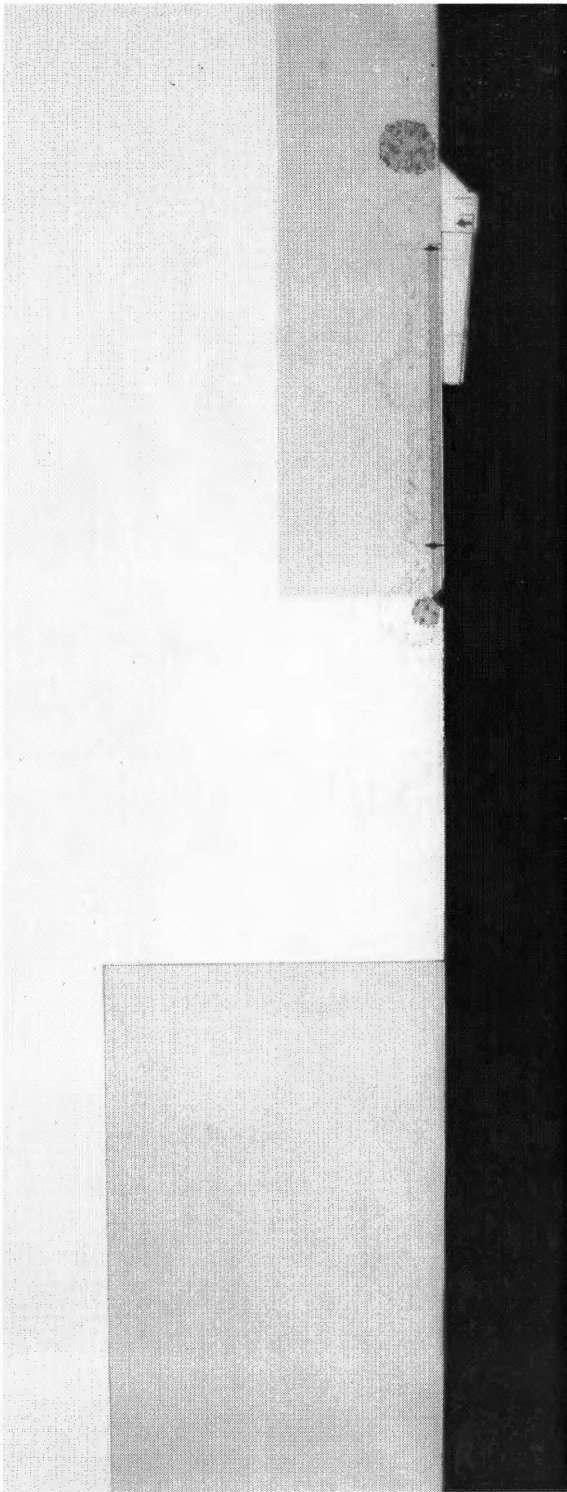


FIGURE 88 : SECTION - URBAN PARK

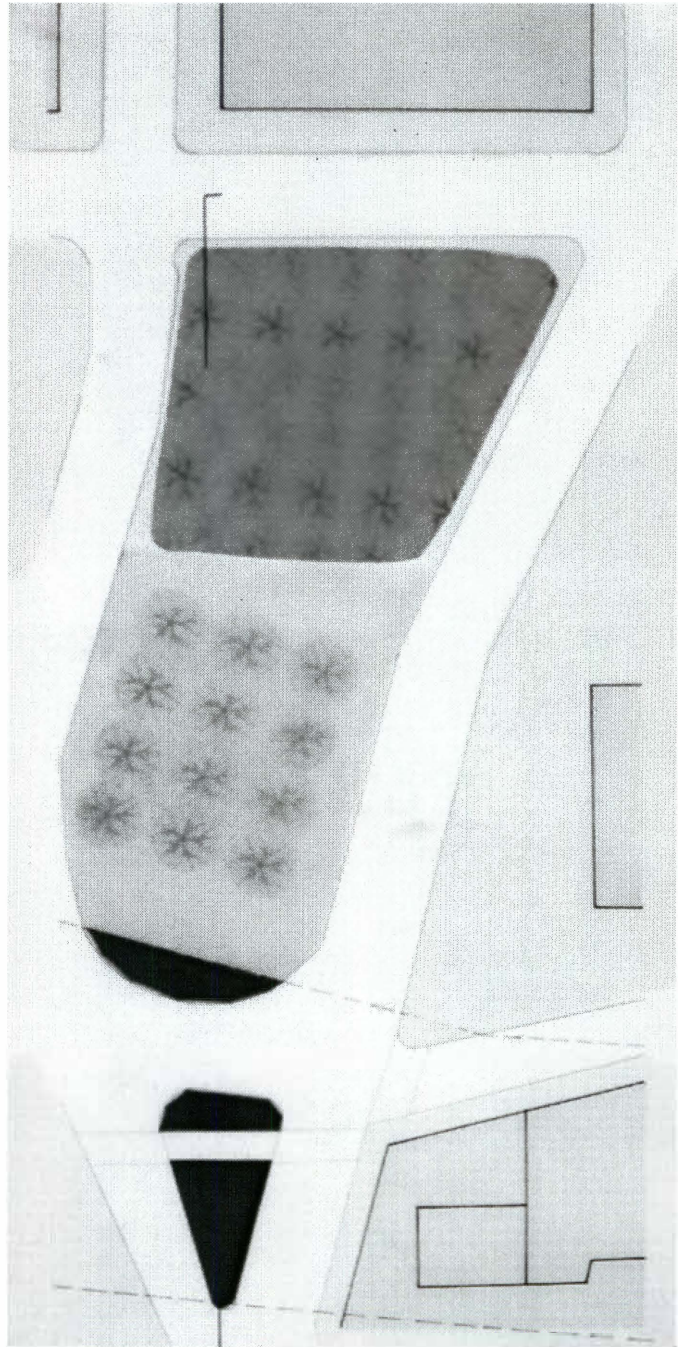


FIGURE 89 : SITE PLAN - URBAN THOROUGHFARE

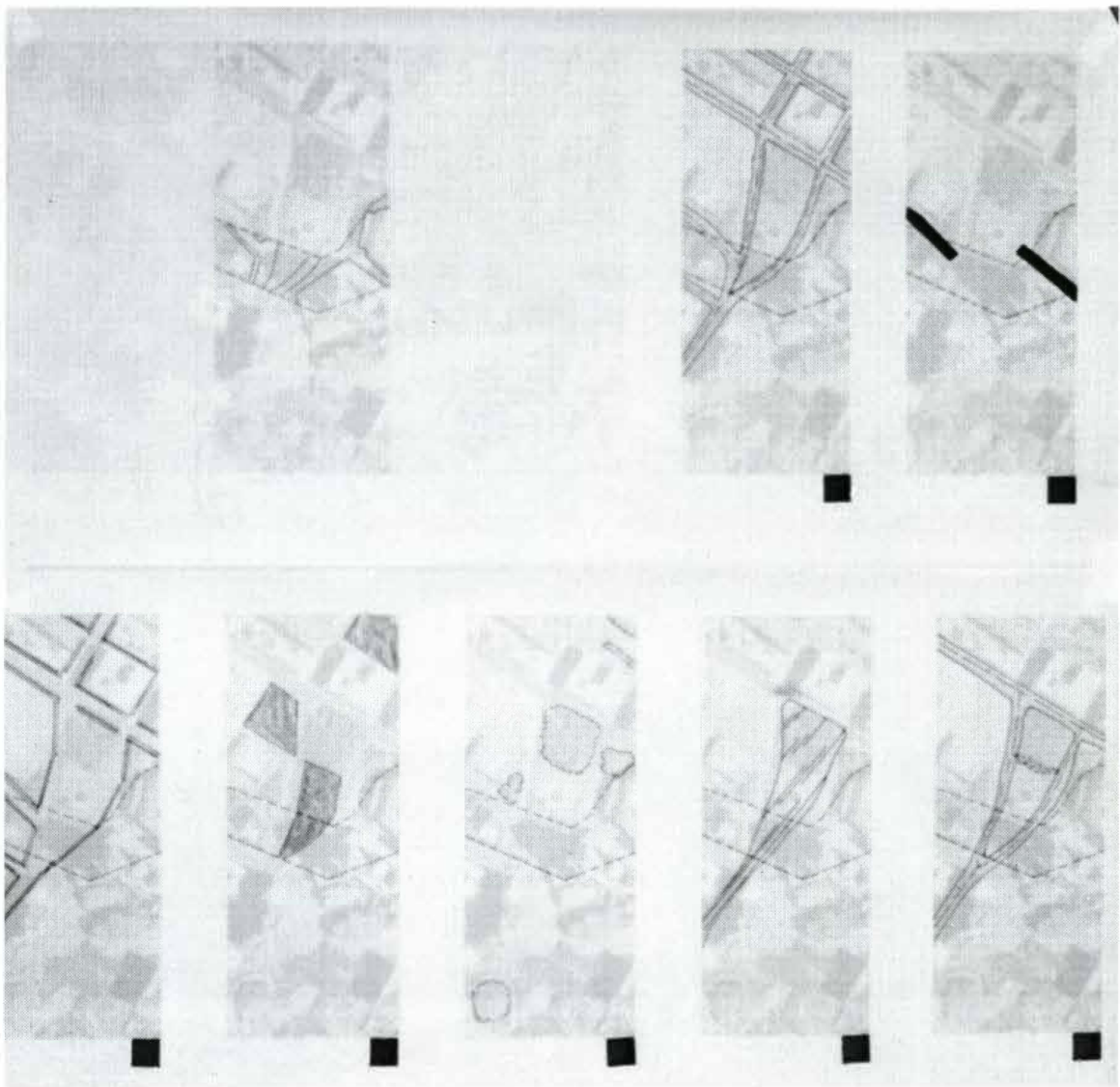


FIGURE 90 : DIAGRAMS - URBAN THOROUGHFARE

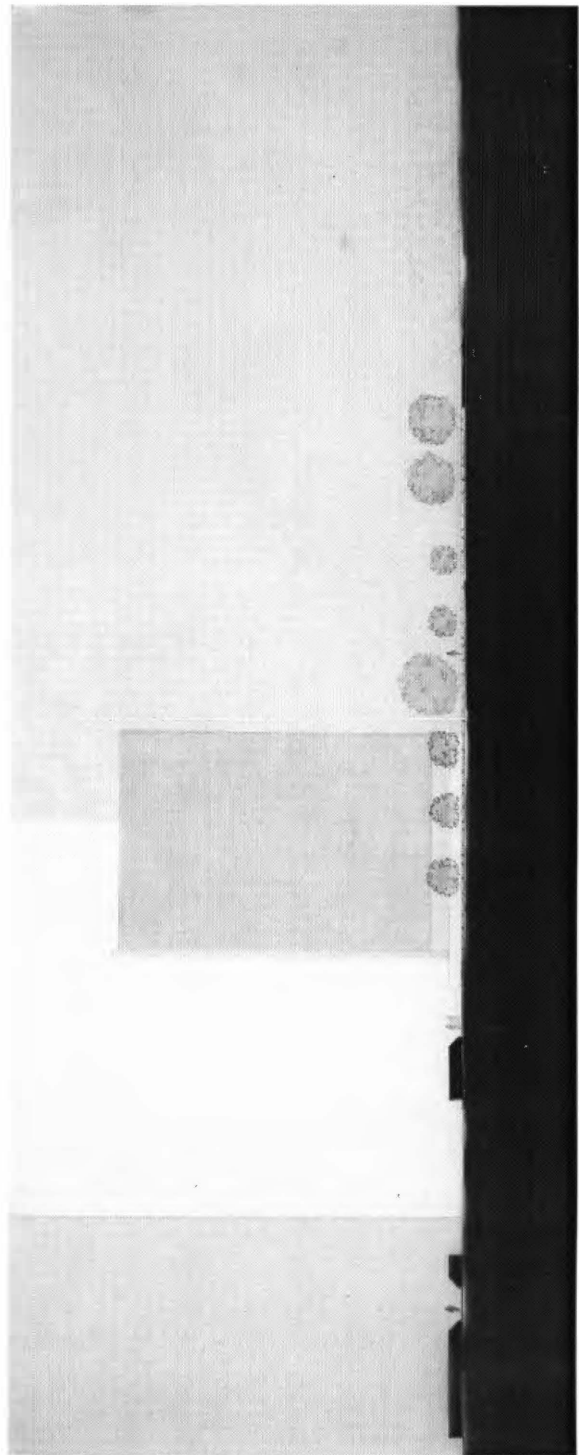


FIGURE 91: SECTION - URBAN THOROUGHFARE

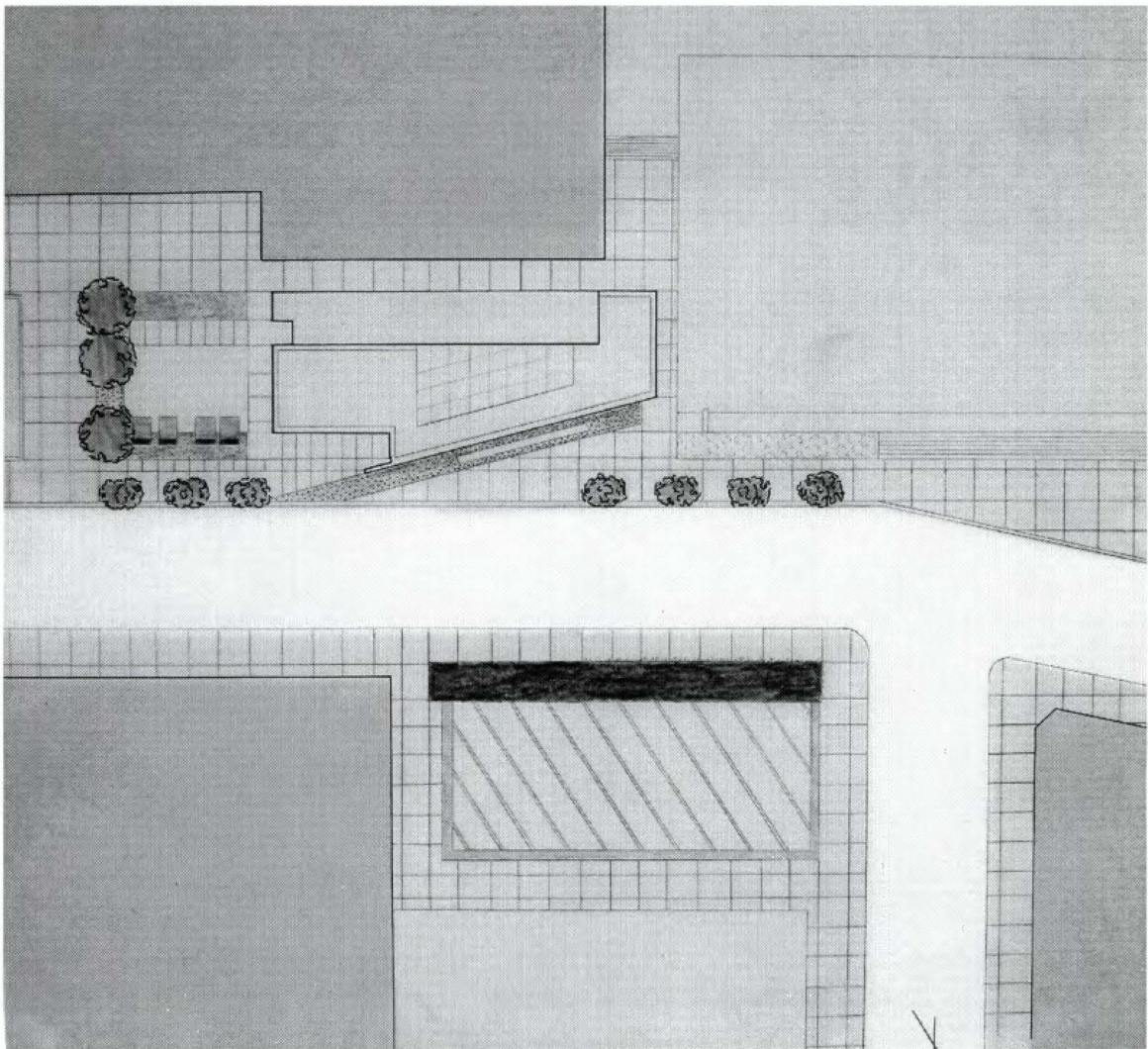


FIGURE 92: SITE PLAN - URBAN PLAZA

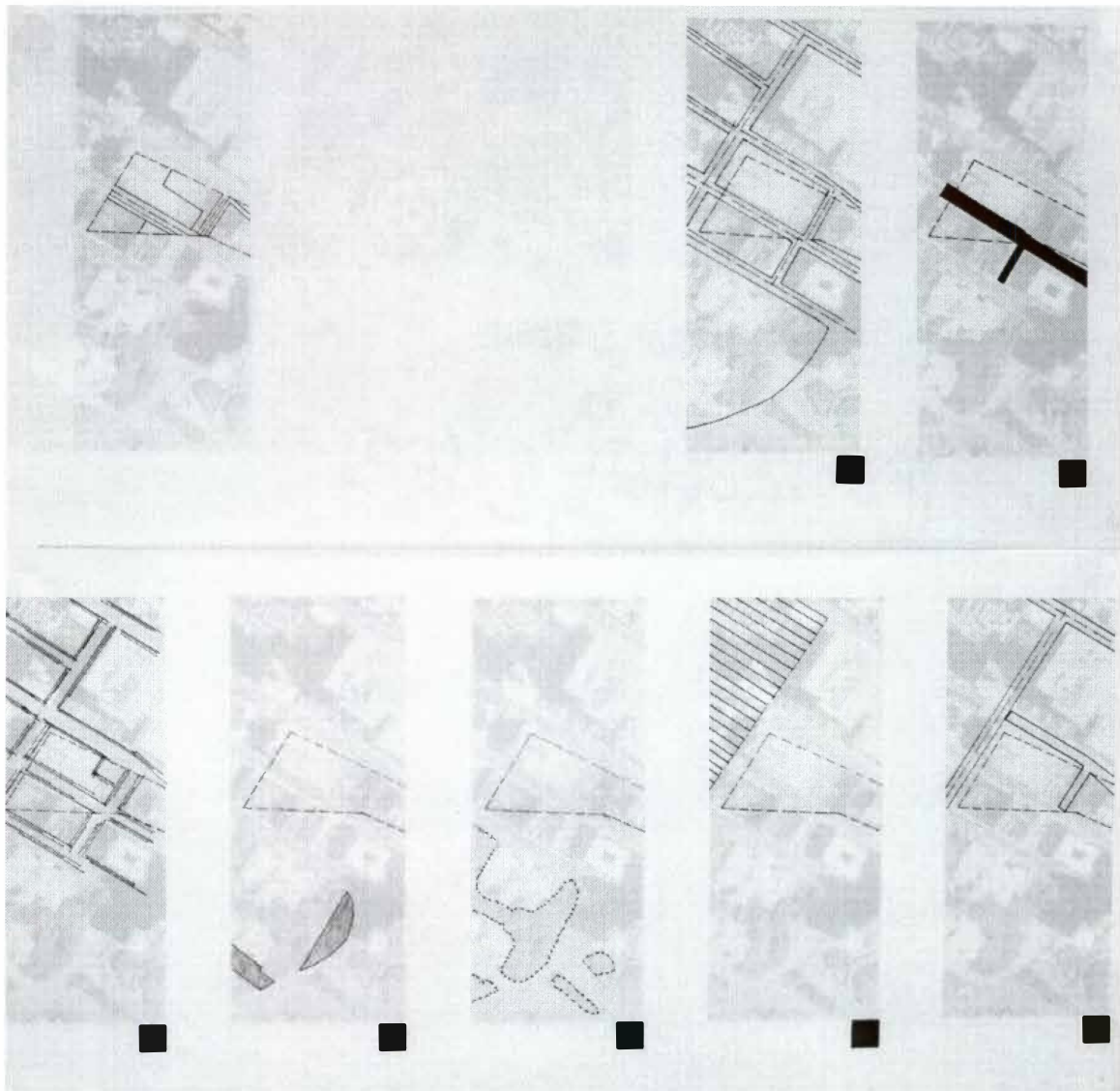


FIGURE 93: DIAGRAMS - URBAN PLAZA

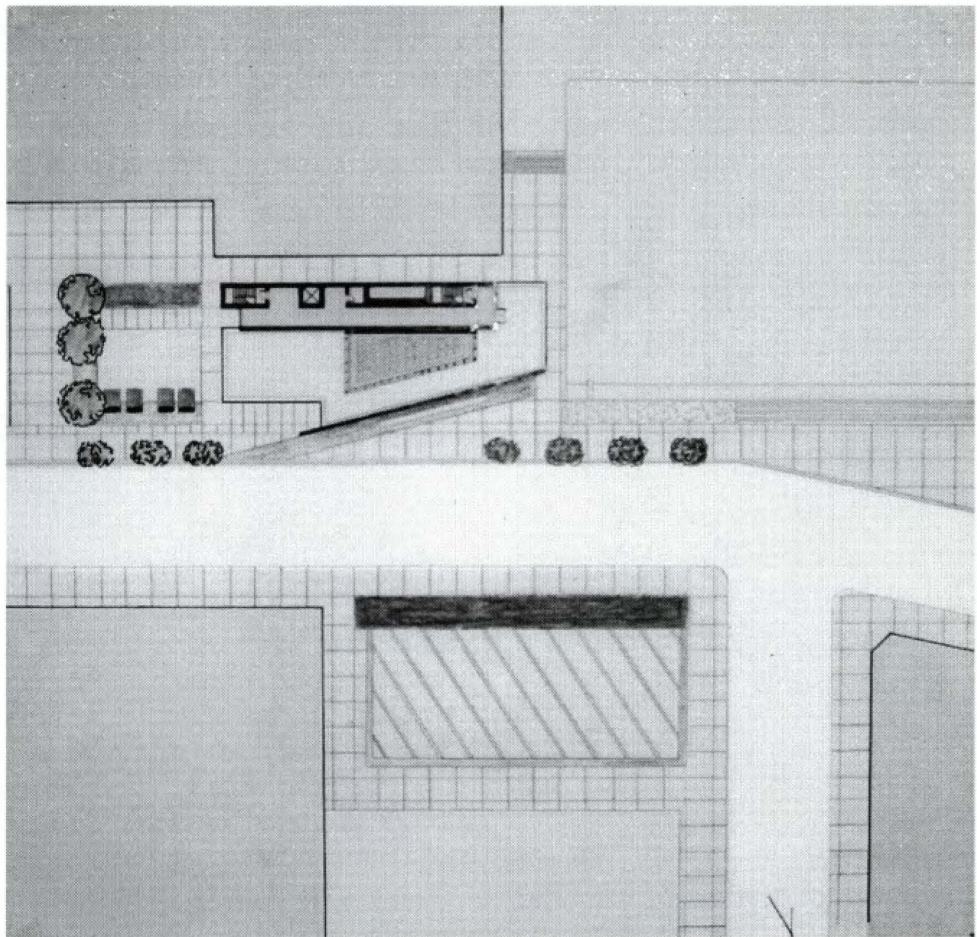


FIGURE 94: FLOOR PLAN - URBAN PLAZA OBSERVATION FLOOR

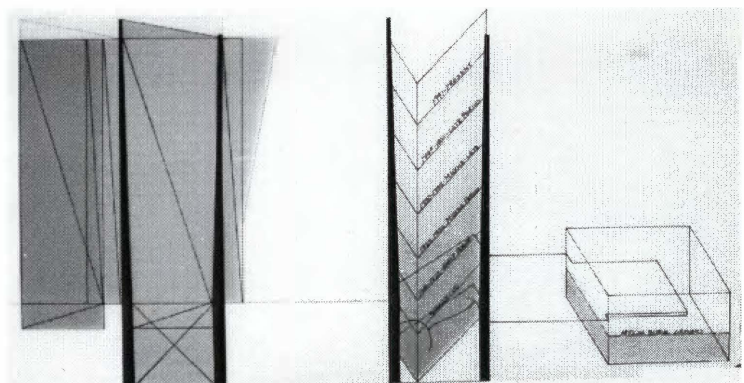


FIGURE 95: DIAGRAM - OBSERVATION FLOOR

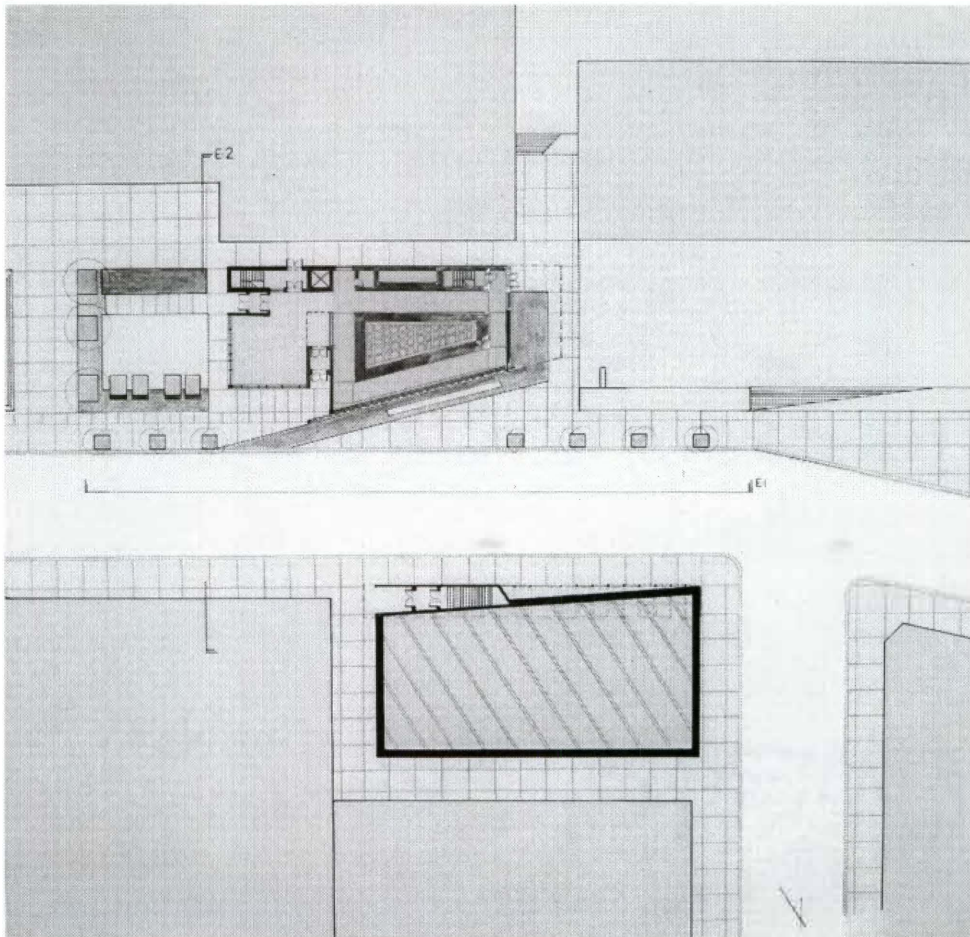


FIGURE 96: FLOOR PLAN - URBAN PLAZA GROUND FLOOR

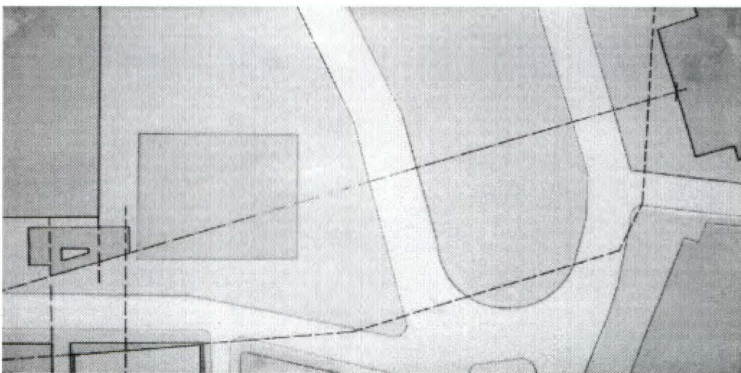


FIGURE 97: DIAGRAM - GROUND FLOOR

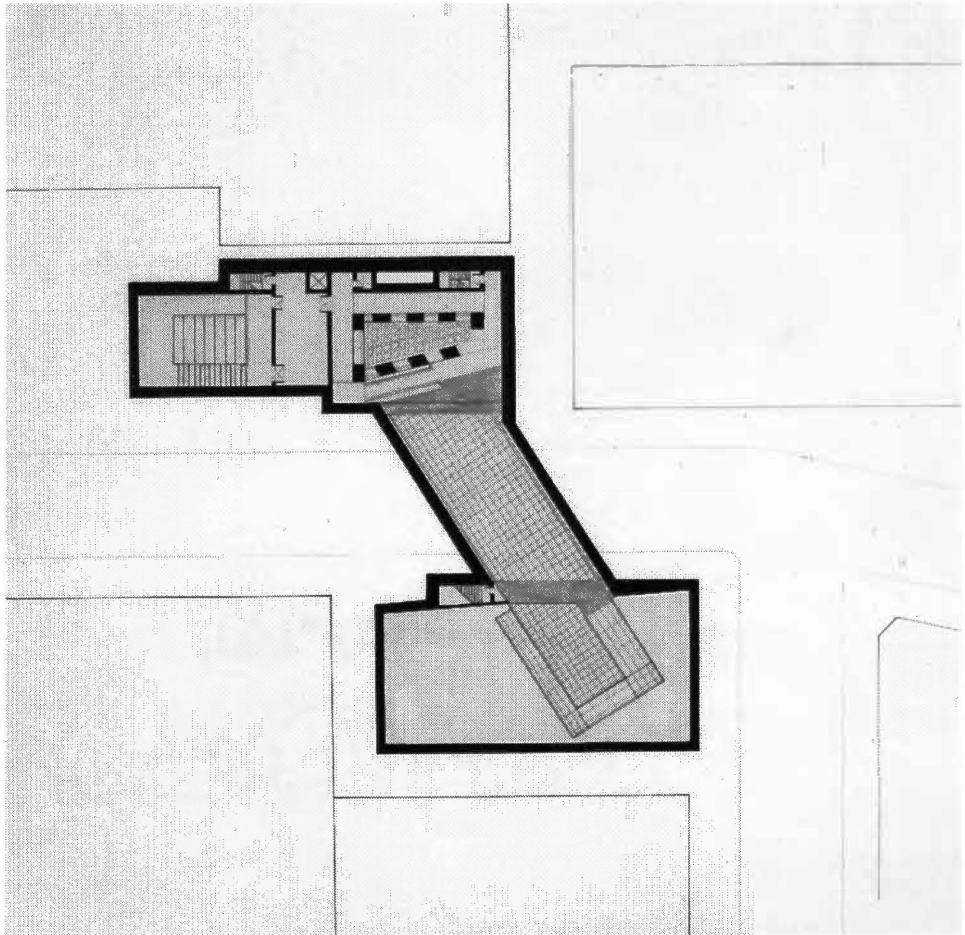


FIGURE 98: FLOOR PLAN - URBAN PLAZA BELOW GROUND FLOOR

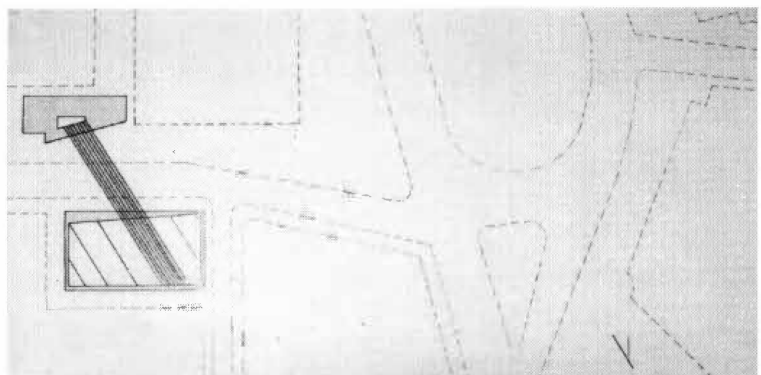


FIGURE 99: DIAGRAM - BELOW GROUND FLOOR

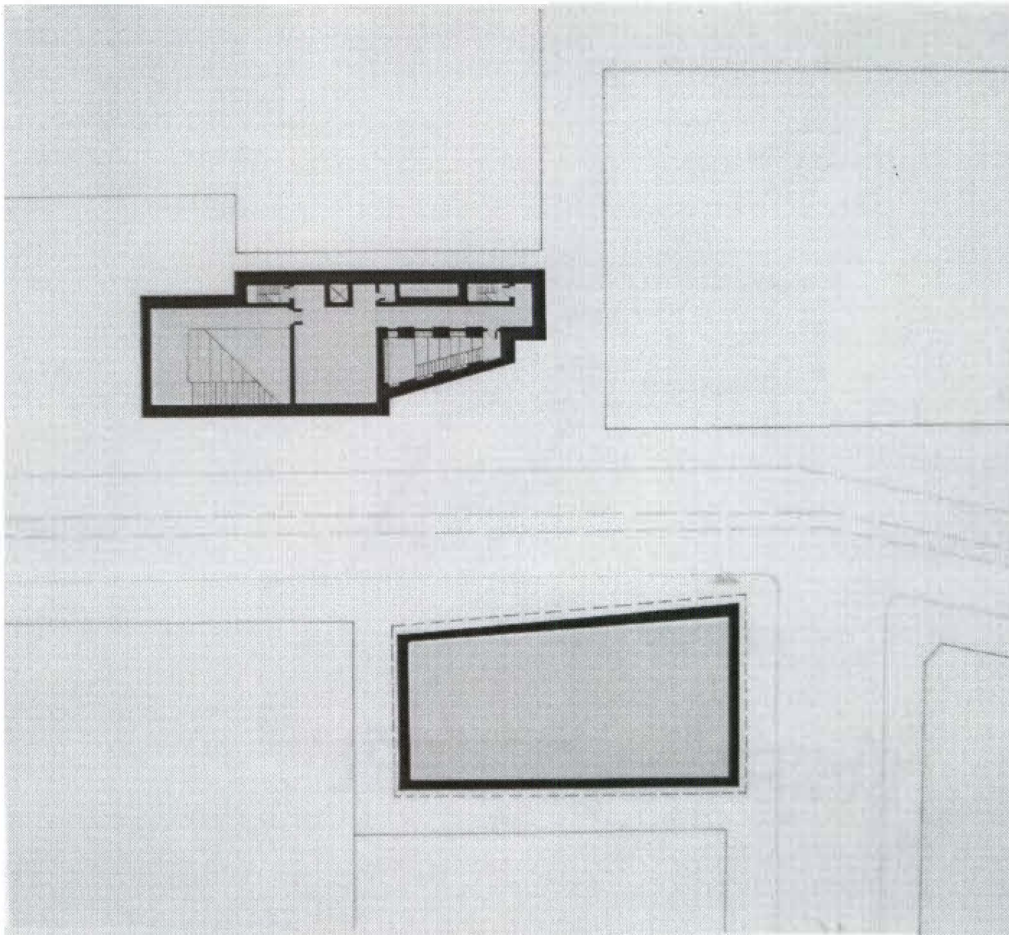


FIGURE 100: FLOOR PLAN - URBAN PLAZA AUDITORIUM FLOOR

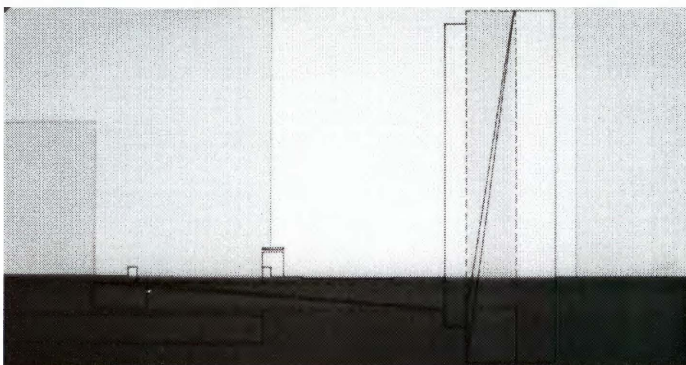


FIGURE 101: DIAGRAM - AUDITORIUM FLOOR

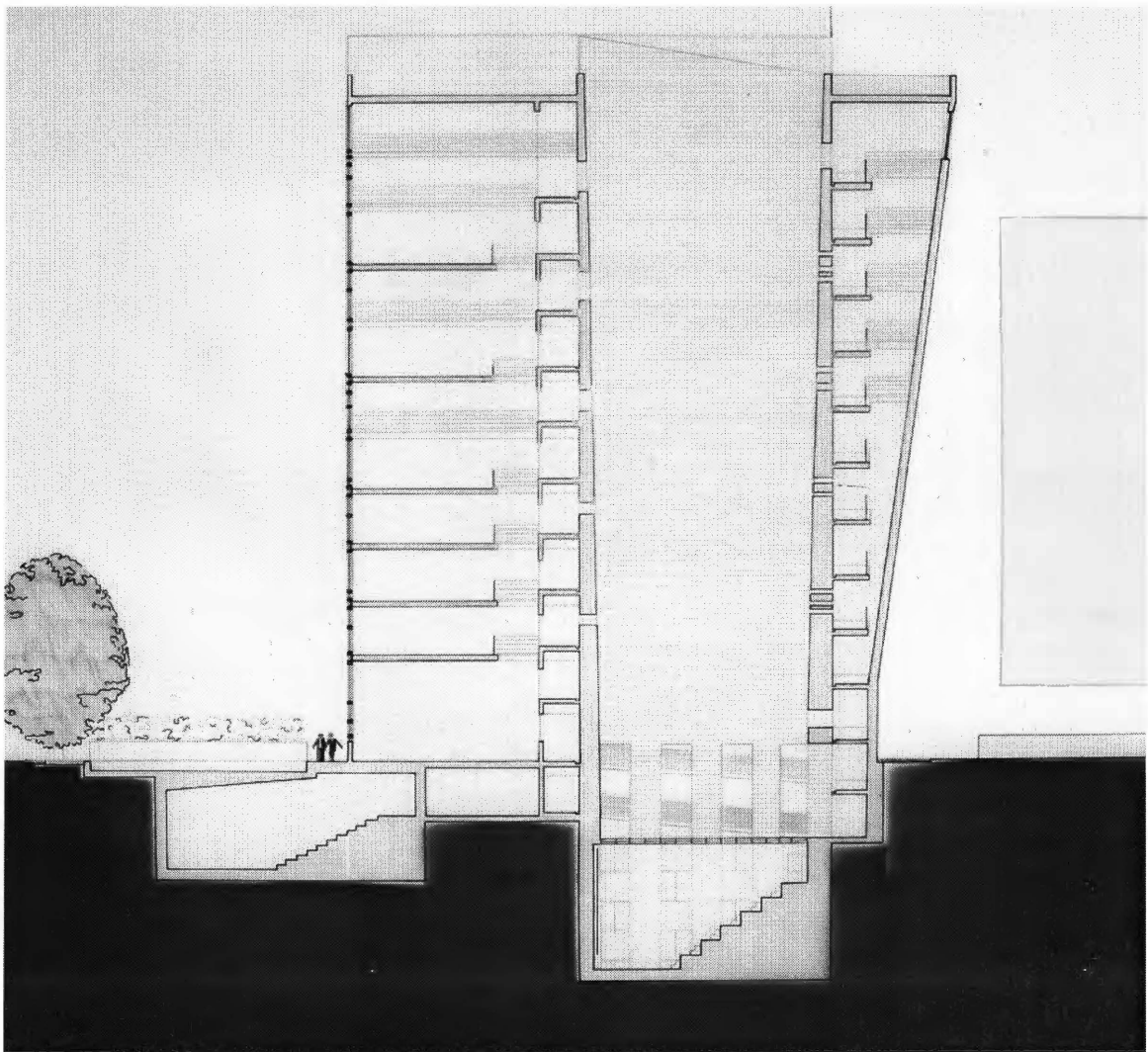


FIGURE 102: SECTION - URBAN PLAZA

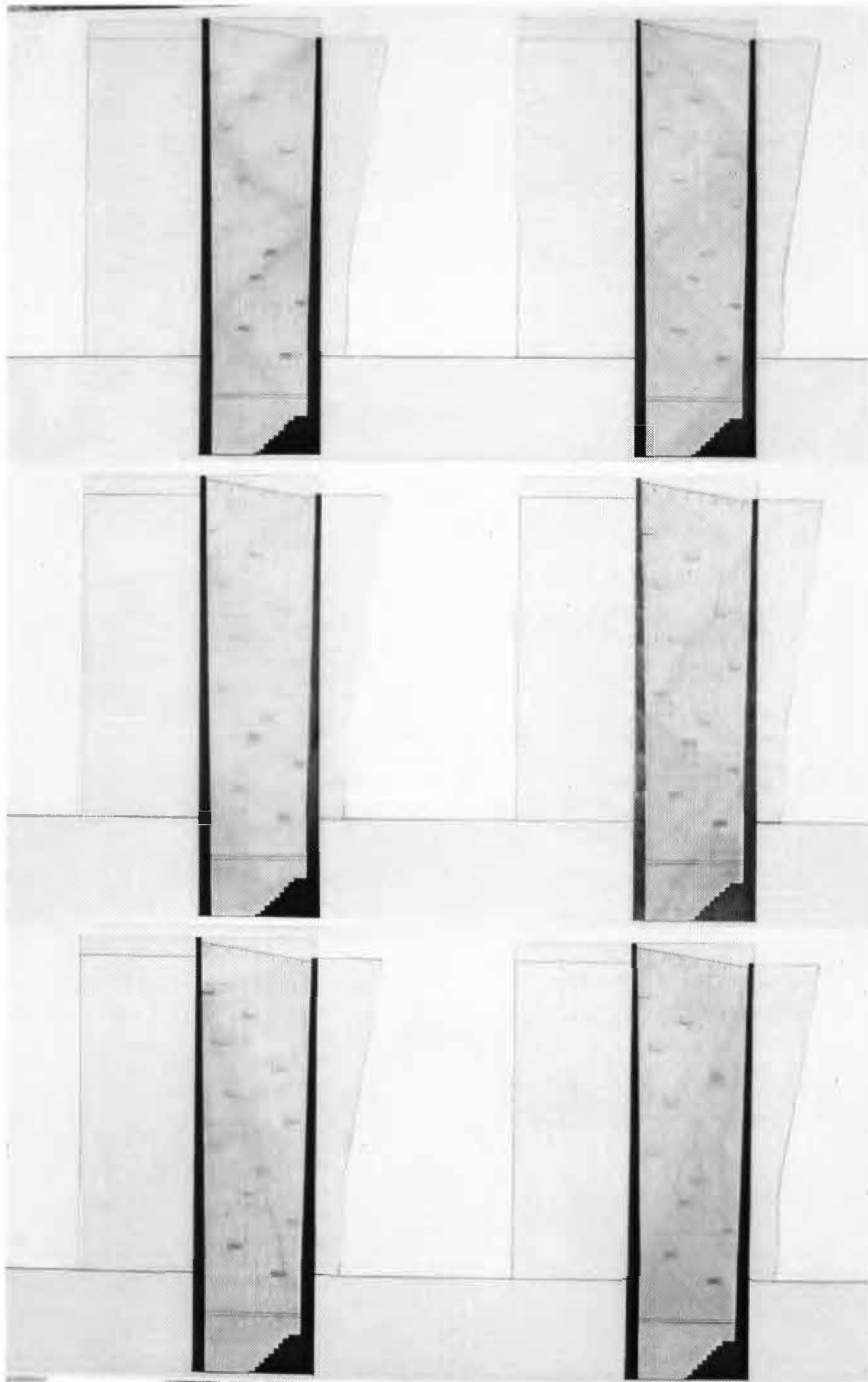


FIGURE 103: LIGHT STUDIES - MUSEUM CORE

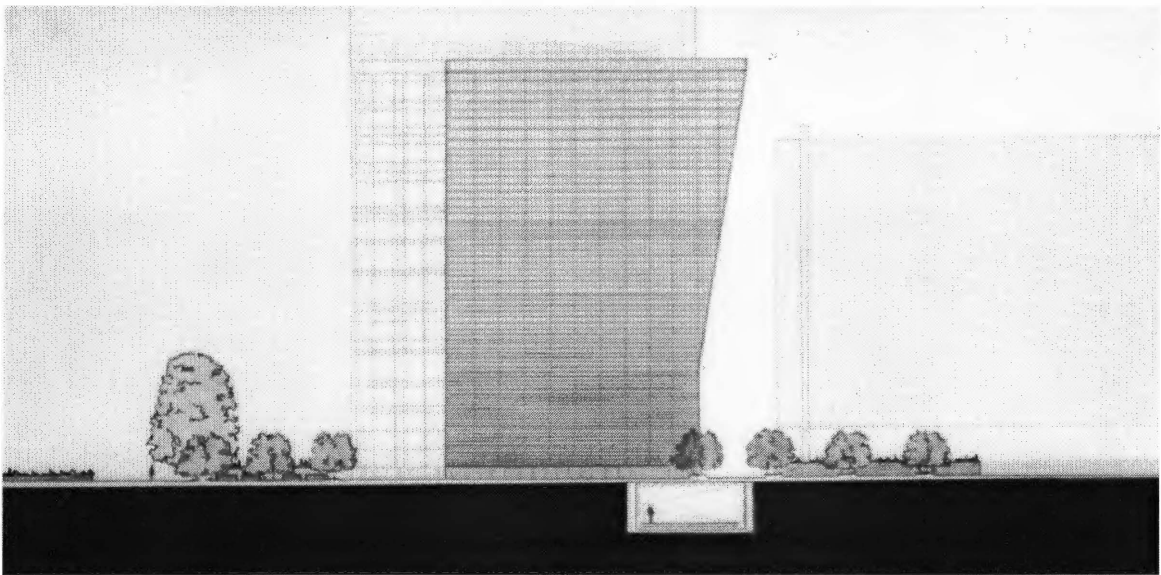


FIGURE 104: SOUTH ELEVATION - MUSEUM



FIGURE 105: WEST ELEVATION - MUSEUM

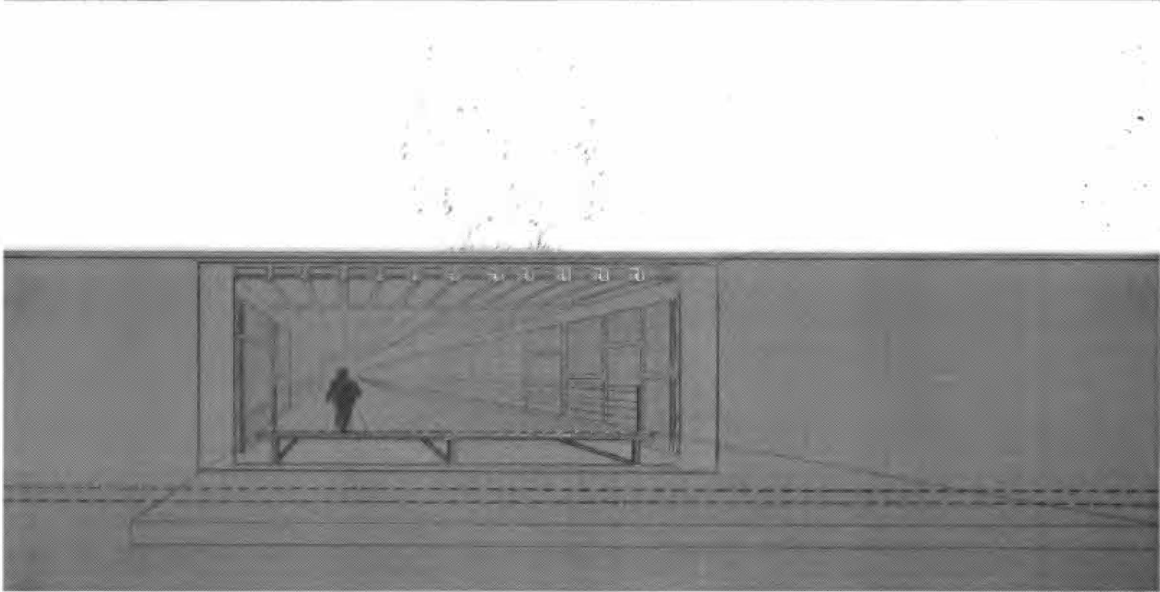


FIGURE 106: SECTION - CLOSE UP GSA SITE

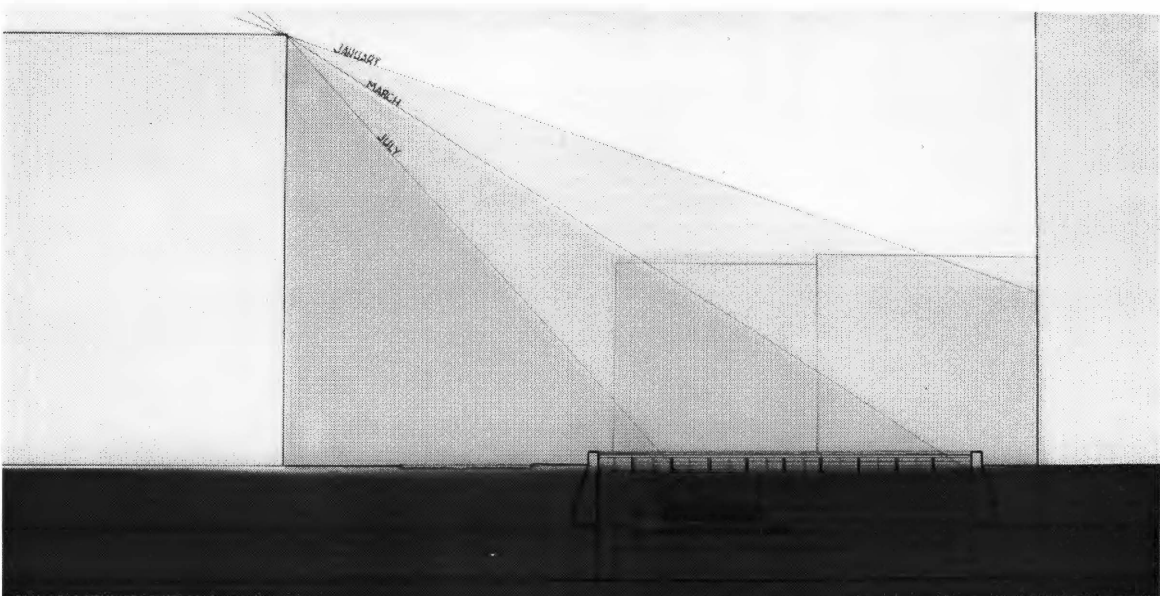


FIGURE 107: SECTION - GSA SITE

VITA

JESSICA WRIGHT WAS BORN IN LANGLEY, VA ON JULY 22, 1981. SHE GREW UP IN ELLICOTT CITY, MARYLAND WHERE SHE GRADUATED FROM MOUNT HEBRON HIGH SCHOOL IN 1999. SHE RECEIVED HER BACHELOR OF ARTS WITH A MAJOR IN ANTHROPOLOGY FROM THE UNIVERSITY OF TENNESSEE, KNOXVILLE IN 2002. IN 2006 MRS. WRIGHT EARNED HER MASTER OF ARCHITECTURE DEGREE FROM THE UNIVERSITY OF TENNESSEE, KNOXVILLE.

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